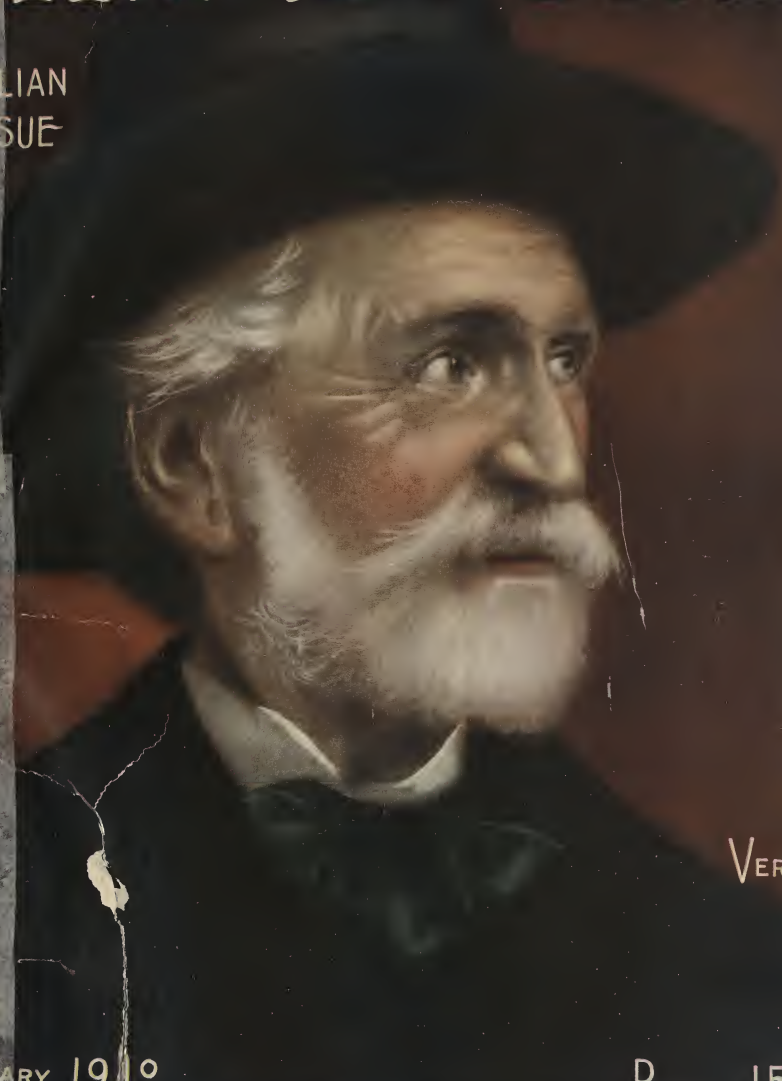


FOR EVERY MUSIC LOVER

THE ETUDE

ITALIAN
ISSUE



VERDI

JANUARY 1910

PRICE - 15¢

New Publications

Musical Kindergarten Method

For the Nursery and the Glass Room

By DANIEL BACHELOR and CHAS. W. LONDON

This work, especially designed for the use of kindergartens, contains a series of exercises, games and songs, and is a complete manual, hand-book and song book in one. It is a most interesting and instructive work, and is a most valuable addition to the kindergarten repertoire. It is a most valuable addition to the kindergarten repertoire. It is a most valuable addition to the kindergarten repertoire.

Flagler's Anthem Book

Price, 50 cents each
\$4.50 per doz., not postpaid

This is a compilation of anthems for piano, organ, and voice, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

School and Home Marches

FOR THE PIANO
Price, 50 cents

This is a collection of marches for piano, and is a most valuable addition to the school and home repertoire. It is a most valuable addition to the school and home repertoire. It is a most valuable addition to the school and home repertoire.

Book of Interludes

By H. R. PALMER
Price, \$1.00

This is a collection of interludes for piano, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

Students' Popular Piano

FOR VIOLIN AND PIANO
Price, 50 cents

This is a collection of popular piano pieces for violin and piano, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

FOR SALE AT LOW ADVANCE PRICES

NEW GRADES AT PARASISTAT. Philadel-
phia, Pa. 1710. (See page 1710.)
NEW GRADES AT PARASISTAT. Philadel-
phia, Pa. 1710. (See page 1710.)

THE C. PRESSE & Co., Philadelphia, Pa.

Manufacturers of

UPRIGHT PIANOS

1400 St. & Robinson Ave.
NEW YORK CITY

The Very First Pieces

FOR THE PIANOFORTE

Price, 50 cents

This is a collection of the very first pieces for piano, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Album of Favorite Compositions

By HANS ENGELMANN
Price, 50 cents

This is a collection of favorite compositions for piano, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

The Beginners' Pipe Organ Book

Price, \$1.00

This is a book for the beginners' pipe organ, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

Students' Popular Piano

FOR VIOLIN AND PIANO
Price, 50 cents

This is a collection of popular piano pieces for violin and piano, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

IN PRESS

MAJOR-GENERAL CAMP. Carl Grimm.
STUDENT'S MANUAL OF MUSIC. C. W. LONDON.

NATURE'S TEACHING. CHILDREN'S SONGS.

FIFTEEN MELODIC STUDIES FOR PIANO.

COLLECTION OF VOICE PIECES (Vocal and Instrumental). L. A. Hughes.

STANDARD COMPOSITIONS FOR THE PIANO.

MINUTE'S HISTORY OF MUSIC.

MINUTE'S HISTORY OF MUSIC.

MINUTE'S HISTORY OF MUSIC.

MINUTE'S HISTORY OF MUSIC.

MINUTE'S HISTORY OF MUSIC.

MINUTE'S HISTORY OF MUSIC.

Melodic Studies

For Equalization of the Hands

By A. SARTORI
Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

ELEVEN GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TWO PIANO FOUR HAND

By A. SARTORI

Op. 853 Price, \$1.00

This is a set of modern studies in melody, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Hand Culture

A System of Double-Note Finger Training

ANNA BUSCH FLINT
Price, \$1.00

This is a system of double-note finger training, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

Organ Repertoire

A BOOK OF PIPE ORGAN MUSIC FOR CHURCH OR CONCERT

Compiled by PRESTON WARE OREM
Price, \$1.50

This is a book of pipe organ music for church or concert, and is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire. It is a most valuable addition to the church repertoire.

A Primer of Facts About Music

M. G. EVANS
Price, 50 cents

This is a primer of facts about music, and is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire. It is a most valuable addition to the student repertoire.

SEND FOR BULLETIN

SIXTH GRADE.

SEVEN GRADE.

EIGHT GRADE.

NINE GRADE.

TEN GRADE.

Eleven GRADE.

Twelve GRADE.

Thirteen GRADE.

Fourteen GRADE.

Fifteen GRADE.

Sixteen GRADE.

TO OUR READERS

SOME NEW YEAR RESOLUTIONS.

The publisher resolves: To make the numbers of THE ETUDE for 1910 even better than those for 1909. To the skeptical he would say that THE ETUDE has been called "make good" it promises during the entire twenty-seven years of its existence. In fact, we are continually receiving letters saying: "The ETUDE seems to grow better all the time. How do you do it?" We have resolved to show you how in 1910 by giving you greater value for your \$1.50 subscription than you can find in any other magazine published anywhere. This is in spite of the fact that during last year we gave more music and more articles from world-famous musicians than have ever been published in any musical magazine before.

The subscriber's resolution:

We earnestly wish that all of our subscribers make the following resolution:

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

We resolve to leave nothing undone to persuade and induce the "Endless" to subscribe regularly to THE ETUDE.

PUBLICATIONS OF G. SCHIRMER: NEW YORK

JUST PUBLISHED

DORN ALBUM. A collection of thirteen favorite pieces by Edward Dorn.

The Household Series of Music Books No. 79.) NET 50c
Thirteen delightful *pieces de genre* of about medium difficulty and in all shades of expression, from the dreamily devout "Angelus Bells" to the ruddy rhythmic "Ride of the Amazons." "Dorn" is the pen-name of Joseph Leopold Roedel, born in London in 1823, of musical parentage, and the post-classicists; but he has plenty of original vigor, and his piano music is a perennial pleasure to the home-circle and all amateurs of discrimination.

WACHS ALBUM. A collection of fourteen favorite pieces by Paul Wachs.

(The Household Series of Music Books No. 24.) NET 50c
What strikes one at a first reading or hearing of our composer's pieces is the eminently pianistic quality of them all. Here we find nothing forced, no striving after impossible effects; but, on the other hand, the virtuoso touch that brings out the singing tone and liquid, harp-like harmonies so characteristic of the instrument at its best. It is remarkable what a simple technical apparatus Wachs employs for the production of such thoroughly enjoyable music, and how great a variety he manages to express, despite all simplicity. He is a most entertaining writer, and deserves a hearing wherever good music is appreciated.

SONGS OF SWEDEN

Eighty-seven Swedish Folk and Popular Songs
(Swedish and English Text)

Collected and Edited by
GUSTAF HÄGG
Professor at the Royal Conservatory of Music in Stockholm
The English Translations by
HENRY GRAFTON CHAPMAN
Price, Paper \$1.00; Cloth \$2.00

This addition to the series of "Songs of the People" can claim the distinction of being the only really representative collection of the beautiful *faluasöng* (folk-songs) of Sweden hitherto published in this country. Gustaf Hägg, a Swedish composer of prominence and an authority on the musical folk-lore of his native land, has made a special point, in compiling this volume, of including within its covers songs illustrative of the great variety and difference in kind of Swedish popular music. Every branch of the folk-song is adequately represented: love-songs, both sorrowful and gay, legendary ballads of ancient days; patriotic songs; student songs of the University of Upsala; dance songs of Dalecarlia and other provinces, and the rustic songs of harvest and swineherd. Nor have such melodies, of more recent origin, composed in the folk-song style, been forgotten, songs whose intrinsic value and beauty have caused people to take them to their heart and incorporate them in the great body of national melody.

"The House That Helps the Teacher"

W. H. WILLIS & CO.
CINCINNATI, OHIO. CHICAGO, ILL.

Peters' Modern Piano Method, by W. M. Peters, while not designed as a "Self Instructor" comes nearer making such a feat possible than any book ever published. Most carefully fingered and conveniently graded. Heavy paper binding in cloth back. Introductory price, 60c.

The Beginner, or the First Steps in Piano Music, by A. J. Gantvoort. Taken from the pupil from the first rudiments in notation, up through the various notes in the Major and minor scales, and the first exercises in harmony, and a number of Henry Weber's arrangements of the first exercises in harmony, and a number of Henry Weber's arrangements of the first exercises in harmony, and a number of Henry Weber's arrangements of the first exercises in harmony.

Exercises in Scales and Arpeggios,—Sederberg, scales in all major and minor keys, both Melodic and Harmonic. Exercises in broken chords, Broken Chords of the Jommant Seventh, and its inversions. Dominant Seventh Arpeggios with various chromatic treatment on thirds. Durably bound in heavy paper. Introductory price, 60c.

Selected Studies in four books, compiled by Hans F. G. Kautz. Selected from the best pedagogic materials, carefully graded. These studies are a part of the regular curriculum of the Cincinnati Conservatory of Music. Introductory price, each volume, 30c.

Studies for the Acquisition of Sight Singing by A. J. Gantvoort, Director of the Cincinnati College of Music. To be presented in 10 parts. The Book I. Diatonic Studies. Introductory, 87c. Book II. Interval Studies. Introductory, 87c. Book III. Harmonic and Free Studies. Introductory, 87c. This work is the culmination of twenty-five years of Sight Singing teaching in the best schools of America, within every range of all voices. Many exercises are written in two, three, four parts, and in all cases the lower part is printed in both the Bass and Treble Clefs.

The Child's Song Garden by Mrs. Mary B. Ehrlich. Beautiful songs with ranges easily sung by children. All the songs are in the key of C major, and are the most beautiful words of Stevenson, Rabelais, Field, and others. Beautifully bound in full cloth, with fitting illustrations by Mrs. B. Ehrlich. Price, \$1.00.

OUR CATALOGUE CONTAINS MANY HELPS TO THE TEACHER AND STUDENT.
COMPLETE CATALOGUES ON APPLICATION

The Mechanics of Piano Technique

By E. W. GRABILL

A treatise of the subject from an entirely new standpoint. The author, who has been for many years in the front rank of piano teaching, presents a new and original method of instruction, based on the latest scientific principles. Approved by teachers, students, and parents of pupils. Aimed to make the student piano player a more efficient performer.

AN EPOCH MAKING BOOK
BROOKLYN, N. Y.

Carl F. Fisk (Highly gifted player in concert with Liszt, Chopin, and others) has written this book. It is a valuable addition to the literature of piano technique. It is a valuable addition to the literature of piano technique. It is a valuable addition to the literature of piano technique.

PRICE, \$1.25 Trade and professional discount.
Read orders to
A. W. HUNT 2847 Adams Court, CHICAGO

An instructive book that gives the student a full and complete knowledge of the piano. It is a valuable addition to the literature of piano technique. It is a valuable addition to the literature of piano technique. It is a valuable addition to the literature of piano technique.

GRIMM'S PRACTICAL INSTRUCTION BOOK FOR BEGINNERS ON THE PIANO
Printed on a new plan, chosen to produce clear results. Bound in cloth. Price, \$1.00.

A Simple Method of MODERN HARMONY
By CARL W. GRIMM
Bound in cloth. Price, \$1.00.

TECHNICAL EXERCISES FOR THE FINGERING OF THE FINGERS
By CARL W. GRIMM
Bound in cloth. Price, \$1.00.

GRIMM'S PIANO-TECHNICAL DICTIONARY
Bound in cloth. Price, \$1.00.

SONGS IN SHEET MUSIC FORM SENT ON APPROVAL

Songs by CHARLES WAKEFIELD CADMAN

Sweetheart, In Thy Dreaming - - - - - 50c
Medium Voice (E-F). Low Voice (C-D).

At Twilight Time - - - - - 50c
High Voice (D-A). Low Voice (B-F).

The Sea Hath a Hundred Moods - - - - - 50c
High Voice (F-G). Medium Voice (E-F). Low Voice (B-C).

As In a Rose Jar - - - - - 50c
High Voice (D-F). Medium Voice (C-E). Low Voice (A-C).

Dandelions - - - - - 50c
High Voice (D-G). Low Voice (B-E).

A SONG CYCLE

FOUR AMERICAN INDIAN SONGS

By CHARLES WAKEFIELD CADMAN
High Voice PRICE, \$1.00 Medium Voice

Sung by NORDICA, BISPHAM, JOMELLI, Etc.
Extract from letter of
DAVID BISPHAM

"* * * It was Madame Nordica who brought them to my notice, and her judgment is amply verified; they are indeed beautiful."

Sincerely yours,
DAVID BISPHAM.

SEND FOR OUR NEW VOCAL CATALOG

WHITE-SMITH MUSIC PUBLISHING COMPANY
BOSTON 62 Stanhope St. NEW YORK 13 East 17th St. CHICAGO 259 Wabash Ave.

Please mention THE ETUDE when addressing our advertisers.

ZIEGFELD PIANO TECHNICS

By DR. F. ZIEGFELD

The book holds in compact form all that need be taught to insure that training of the hand essential to an early and easy virtuosity. The book provides for the necessary fundamental work, and embraces all that is needed for the gymnastics of the fingers and essential to a thorough training and control of the hand. The plates and illustrations, which have been prepared with unusual care, illustrate the proper position of the hand, wrist and fingers.

Bound in Flexible Cloth. Price, \$1.50

The Child's First Grade

By BLANCHE DINGLEY MATTHEWS and W. S. B. MATTHEWS

A primary book of piano principles and practices which is intended to help the busy teacher and aid the child. It has been prepared to meet the demand of modern methods, by leading the child by the shortest practicable road to keyboard facility, musical feeling and musical intelligence.

Price, \$1.00

Left Hand Etudes

By AUGUST W. HOFFMANN

The unusual way in which results are reached largely enhances the value of the exercises and awakens a lively interest in piano study. The studies are eminently useful and practical, and will prove acceptable indeed, as there are so few left hand studies of the middle grade.

A cardinal feature of the "Hoffmann Left Hand Studies" is that they are short.

Two Books, Price Each, 75c

Successful Studies for Children

By JESSIE L. GAYNOR
Melody Studies, 40c
Miniature Melodies, 60c

First Post Studies, 50c

The purpose of these widely used books is to supply teachers with first books of instruction by which children may be successfully taught to play the piano. The plan is to give the youngest pupils an immediate comprehension of rhythm, and an ability to play knowingly at once.

Famous Practical Piano Studies

By WILSON G. SMITH

FIVE MINUTE STUDIES
Op. 63, Two Books, Each. - \$1.00

THEMATIC OCTAVE STUDIES
Op. 68, One Book. - \$1.00

CHROMATIC STUDIES
Op. 69, Two Books, Each. - \$1.00

TRANSPOSITION STUDIES
Op. 70, One Book. - \$1.00

These unique and very practical studies are based upon the plan of specialization, each volume containing studies for a particular purpose. They are attractive and pleasing, and accomplish the purpose for which they were designed, with great satisfaction and profit to teacher and pupil.

The John Church Company

CINCINNATI - NEW YORK - CHICAGO

THE ETUDE SUBSCRIPTION OFFERS WITH SELECTED MAGAZINES

Comprising the best Journals devoted to Music, Fashions, World's Events, Out-Door Interests, Etc.

COSMOPOLITAN OR AMERICAN MAGAZINE AND THE ETUDE	\$3.00 FOR \$1.85	DELINATOR AND EVERYBODY'S THE ETUDE	\$4.00 FOR \$3.05	HARPER'S BAZAR AND THE ETUDE	\$2.50 FOR \$2.00	HOUSEKEEPER AND MODERN PRICILLA THE ETUDE	\$2.00 FOR \$1.50
Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year
Good Housekeeping, \$4.25 \$2.50	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75
World Today, \$4.00 \$2.50	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75
Outing, \$4.00 \$2.50	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75
St. Nicholas, \$4.00 \$2.50	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75
Women's Home Companion, \$4.00 \$2.50	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75
McClure's, \$4.00 \$2.50	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75
Housekeeper and Modern Pricilla, \$4.00 \$2.50	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75
Paris Modes and Pictorial Review, \$4.00 \$2.50	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75	American Magazine, \$5.00 \$3.75
Pictorial Review, \$4.00 \$2.50	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75	American Boy, \$5.00 \$3.75

McClure's AND THE ETUDE \$3.00 FOR \$2.30

WOMAN'S HOME COMPANION AND THE ETUDE \$3.00 FOR \$2.20

Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year
Women's Home Companion, \$4.00 \$2.50	American, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Good Housekeeping, \$4.00 \$2.50	Designer, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	Forest and Stream, \$4.00 \$2.50	Paris Modes and Pictorial Review, \$4.00 \$2.50	World Today, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Harper's Bazar, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Pearson's, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Review of Reviews, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
American Boy, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Outing, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
World Today, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50

SUCCESS MAGAZINE AND THE ETUDE \$2.50 FOR \$2.00

WORLD TO DAY AND THE ETUDE \$3.00 FOR \$2.30

GOOD HOUSEKEEPING AND THE ETUDE \$2.75 FOR \$2.00

Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year	Value Year
Success, \$4.00 \$2.50	American, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Good Housekeeping, \$4.00 \$2.50	Designer, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	Forest and Stream, \$4.00 \$2.50	Paris Modes and Pictorial Review, \$4.00 \$2.50	World Today, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Harper's Bazar, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Pearson's, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Review of Reviews, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
American Boy, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
Outing, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50
World Today, \$4.00 \$2.50	Success, \$4.00 \$2.50	Housekeeper and Modern Pricilla, \$4.00 \$2.50	World Today, \$4.00 \$2.50	Outing, \$4.00 \$2.50	St. Nicholas, \$4.00 \$2.50	American Boy, \$4.00 \$2.50	McClure's, \$4.00 \$2.50

Our regular subscribers are allowed any "Trade" subscription rate in the Special Club Rates given on this page. Otherwise, no combination contracts. The "Trade" rate mentioned here will be furnished upon request. Add 1 cent to any of the above Club for a Special Promotional Edition of the magazine. Add 1 cent to any of the above Club for a Special Promotional Edition of the magazine. Add 1 cent to any of the above Club for a Special Promotional Edition of the magazine.

After February 1, 1910, all 25 cents to combineable offers containing either "The American Magazine," "Women's Home Companion" and "Good Housekeeping."

THE ETUDE, 1712 Chestnut Street, PHILADELPHIA, PA.

SPECIAL "ETUDE" FIFTY-CENT COLLECTIONS OFFER ON

Sparkling, New, Bright Music. Not a dry piece in any of them. Better collections than are sold at any price. Durably and attractively made.

THE LIST OF TITLES

School and Home Marches for the Piano
The Student's Popular Album for Violin and Piano
Album of Favorite Compositions for the Piano, by H. Engelmann
First Piano Preludes for the Piano
Popular Preludes for the Piano
First Piano Preludes for the Piano
24 Pieces for Small Hands, for the Piano, by H. Engelmann
Modern Preludes for the Piano
Modern Preludes for the Piano
First Studies, Introductory to the Study of the Classics
The Juvenile Duo Player, for the Piano or Organ
First Studies, Introductory to the Study of the Classics
Musical Thoughts for Little Tots, Vocal or Instrumental, L. A.
Easy Teaching Pieces for the Piano, by H. Engelmann

Any one of these volumes will be delivered prepaid in return for sending one ETUDE subscription at \$1.50 (not your own) or two ETUDE subscriptions for three for three subscriptions, etc.

Add 20 Cents to the price of any combination of magazines or to THE ETUDE subscription price, \$1.50, and receive in addition, postpaid, your choice of the above collections; all premium offers in this case are given in addition. The subscription to THE ETUDE to Canada is \$1.75. These offers can be used as an incentive to obtain new subscriptions, as well as a renewal offer to old subscribers.

THEO. PRESSER CO. - 1712 Chestnut Street, Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

SOME PRACTICAL THINGS
IN PIANO PLAYING

By ARTHUR FOOTE

JUST ISSUED Price, 50 Cents

Valuable hints on many technical and artistic features in piano playing. The appendix contains some new technical exercises.



CONTENTS

Chasing the White Rabbit Through the Lookingglass
The Queen in a Pool of Tears The Tweedledee and Tweedledum
The Story by the Moon The Grand Procession
The Queen's Garden The Queen's Garden
The Queen's Garden The Queen's Garden

Grades 1 and 2 Also Published Separately

MAX HENNING

12 Two-part

FUGATIES AND FUGUES

(Prepared by J. S. Bach's "Inventions")

Price, 75 Cents

Intended for preparatory study to the works of Bach. They have the Bach style and being purely contrapuntal exercises, offer excellent training, for both hands. The first page is carefully analyzed, and the student should write out the analysis of all the other numbers in like manner. Besides the Major and minor modes, the composer employs the instance the *Larghetto* and the *Andante* in the *Phrygian* mode.

The Pupil's First Etude Album

52 Piano Etudes

The Pupil's Second Etude Album

34 Piano Etudes

Selected and arranged in progressive order

By FERDINAND MEYER

Price, 75 Cents Each

These books of carefully graded Etudes have been compiled with the view to presenting, in the clearest manner possible, all the technical, rhythmic and notational problems encountered in the piano literature of the 19th century. The Etudes, which are short and interesting to the pupil, are selected from the works of the foremost American and foreign study writers.

THE PUPIL'S LIBRARY

A Progressive Collection of Pianoforte Pieces

FIRST SERIES, 31 easiest pieces

SECOND SERIES, 31 easy pieces

JUST ISSUED

THIRD SERIES, 22 pieces in the medium grades

Price, Each, 75 Cents

These collections of instructive and melodious compositions provide material for the first three grades in piano playing. The compositions have been carefully chosen from the works of the most successful American and foreign composers of attractive educational music.

THE PUPIL'S DUET ALBUM

(First Series)

15 Pianoforte Duets in the easier grades

By

Dennee, Foote, Franke, Gurllit, Lynes, Orth, Sartorio, and others

Price, 75 Cents

Selections for teachers and schools a specialty

ENSEMBLE MUSIC FOR PUPILS'
RECITALS

PIANOFORTE, SIX HANDS

(Three Players at One Piano)

Easy	Moderately Difficult
BOHM, CARL, Op. 30, No. 1. \$.50	ALSTETTER, W., Op. 200, No. 8. \$.75
FORSTER, ALBAN, Op. 138, No. 8. \$.50	EGGELING, GEORG, Op. 10, No. 1. \$.75
LYNES, F., Op. 11, No. 3. \$.50	MORLEY, CHARLES, Op. 100, No. 1. \$.50
PORTER, F. A., Op. 11, No. 3. \$.50	SCHULTZ, LEON, Op. 10, No. 1. \$.50
SARTORIO, A., Op. 30, No. 4. \$.50	VON WILM, NICOLAI, Op. 250, No. 8. \$.50

TWO PIANOS, EIGHT HANDS

(Two Players at One Piano)

Easy	Moderately Difficult
ALSTETTER, W., Op. 200, No. 8. \$.75	BOHM, CARL, Op. 30, No. 1. \$.50
DANA, ARTHUR, Op. 30, No. 1. \$.75	DECEVEY, EDWIN, Op. 25, No. 1. \$.50
DENNE, CHAS., Op. 10, No. 1. \$.50	EGGELING, GEORG, Op. 10, No. 1. \$.75
FRANKE, MAX, Op. 10, No. 1. \$.50	GURLLIT, CORN., Op. 10, No. 1. \$.50
LYNES, F., Op. 11, No. 3. \$.50	LYNES, F., Op. 11, No. 3. \$.50
ORTH, L. E., Op. 10, No. 1. \$.50	ORTH, L. E., Op. 10, No. 1. \$.50
SARTORIO, A., Op. 30, No. 4. \$.50	SARTORIO, A., Op. 30, No. 4. \$.50

TWO PIANOS, FOUR HANDS

(Two Copies Necessary for Performance)

BIERMAN, H., Op. 10, No. 1. \$.50	ELISSBERG, OTTO, Op. 10, No. 1. \$.50
DENNE, CHAS., Op. 10, No. 1. \$.50	FRANKE, MAX, Op. 10, No. 1. \$.50

STANDARD HARMONY BOOKS

Modern Harmony in Its Theory and Practice

By

ARTHUR FOOTE and WALTER SPALDING

In use at the following colleges:

Harvard, Tufts, Beloit, Michigan Conservatory, Brown, Wesleyan University, Dickinson University, American Conservatory, and others.

It ingeniously gets down to practical application and to results for which usually two or three books are required.

Prof. F. W. LACHMIDT, A key to the 501 Exercises in Modern Harmony, 75 Cents

FIRST YEAR HARMONY

By

THOMAS TAPPER

Price, \$1.00

A simple presentation of the fundamentals of Harmony. It is designed for class use as well as for private study, and is specially adapted for use in High and Normal Schools.

It provides one year's work, and gives distinct training in Harmonization, Fugue, Harmonizing Melodies, Motivic Composition and contrapuntal.

THE ELEMENTS OF HARMONY

By

STEPHEN A. EMERY

Price, \$1.00

Used by leading teachers and conservatories throughout the country.

Key to "The Elements of Harmony" \$.50

Supplementary Exercises to "The Elements of Harmony" \$.50

NEW PIANOFORTE COMPOSITIONS

By RUDOLF GANZ

Op. 5, Dances Caprice (4a)	\$1.00
Op. 10, Marche fantastique (4b)	.50
Op. 2, Melodie in G (3c)	.50
Op. 3, Fugue pensive (3c)	.50

Over 40,000 Copies Sold
"TECHNIC AND MELODY"
A Fundamental Course for the Pianoforte

By CORNELIUS GURLITT

Op. 228. 3 Books, each, 75 cents

The Ideal Beginner's Book! Practical, simple and assembly instruction.

Contains an abundance of recreative material in addition to ample technical material.

This course is being used with increasing success by thousands of teachers and students.

SENT FREE "How to Use Technic and Melody" is an interesting and instructive booklet for all piano teachers, with graded lists of carefully selected teaching material.

PIANOFORTE COLLECTIONS FOR BEGINNERS

MRS. CROSBY ADAMS

Op. 12, Outline Melodies Complete, 40c

Op. 14, Tone Stories 40c

In these sets the composer has furnished music that actual beginners can play with both pleasure and profit. The very simple melodies are provided with some suitable rhythms, thus making the pieces particularly attractive for children.

FRANK LYNES

A pleasant beginning and other tunes for little fingers, in all the major and minor keys.

2 Books, Each 50 Cents

Book I. Contains pieces in not more than 3 sharps or 3 flats.

Book II. Contains pieces in all the remaining major and minor keys.

By frequently playing over these little pieces, the pupil will become so familiar with the various signatures that playing the so-called "hard" keys is at once advanced stage will present few difficulties.

FLORENCE MAXIM

The Music Ladder

16 Easyest Tunes and Rhymes, 75 Cents

A collection of simple, pleasing melodies, with which can be combined some attractive children's texts.

FIRST VISITS to TUNELAND

(A Collection of Rhymes and Tunes)

TO TEACH THE NOTES UP AND DOWN FROM MIDDLE C

By

MABEL M. WATSON

Price, 75 Cents

They teach the simpler rhythms admirably, and are so constructed that the child can learn both ends without confusion.

PIANOFORTE DUETS

MRS. CROSBY ADAMS

Op. 13, Four Duets for two beginners 50c

FLORENCE NEWELL BARBOUR

RAMBLES IN MUSICLAND

First Piano Duets for teacher and pupil 75c

These duets are designed for the earliest grades in piano playing, the pupil's part being written chiefly on five notes.

The teacher's part provides interest and assists largely in cultivating a sense of rhythm on the part of the pupil.

FRANK LYNES

Key Circle Exercises for the Pianoforte

3 Books, Each, 75 Cents

Primarily intended for technical training, but equally indispensable for all those who desire to develop a keen sense of rhythm.

Send for descriptive Circular

JANUARY, 1910

VOL. XXIX, No. 1

THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER PHILADELPHIA, PENNA.

WHAT MUSIC OWES TO ITALY

It is with a deep feeling of reverence that we commence these paragraphs upon the marvelous benefactions of the astonishing little peninsula which, jutting down into the Mediterranean Sea and continually making us aware of its existence by earthquake, volcano or flood, must at the same time always remain in the memory of man as the birthplace of the most peaceful and beautiful of the arts. How very new we are and how very ancient is Italy. A thousand years before the great Italian, Columbus, discovered our country music schools were founded in Rome. From that time to the day of Verdi, Puccini, Leoncavallo, Mascagni, Bossi, Perosi and Scapigliati the history of music has been so closely related to the history of Italy that they are inseparable. To whom must we be grateful for the earliest evolution of the opera, the oratorio, the sonata, the violin, the piano, the organ and, in fact, the better part of musical notation itself?

It is true there has been no Italian Beethoven, no Italian Chopin, no Italian Liszt, no Italian Strauss; but what of that? The world of music is limitless. The nationality of the composer, as well as all the racial traits that have marked his people for centuries, must always be evident in his music. The Latin love for sensuous melody, the mystery and pomp of the church, the deep and sincere religious fervor, the reverence of the classical, the exhilaration of the drama and the opera, the superstitions of the occult are all embodied in the music of the Italians. More than this they have overcome their racial conservatism in later years and have awakened to the stimulating influences of other lands. When the gigantic Wagner shook musical Europe to its foundations the Italians were among the first to be converted to his revolutionary beliefs. Giuseppe Verdi, born in the same year as Wagner, was so deeply moved by Wagner's ideas that when an old man, after he had made two noteworthy careers as a composer, marked by two distinct epochs, he produced *Aida*, *Falstaff* and *Otto* which the latter probably the greatest of Italian operas.

So great has been the influence of Italy that it would require a library of no mean dimensions barely to encompass the subject. Although in the last century Italian music has been principally operatic music, it has been operatic music of a kind that does not in all cases demand the equipment of the theatre for its appreciation. The teacher who would cultivate a love for charming melody in his pupils can find no better method than the use of piano transcriptions of some of the Italian operas. True, a diet of this kind altogether would not be wise, but occasionally it is highly profitable to listen to the simple but exquisite tunes of the Italian opera writers. The modern sound-reproducing machine is also of immense help to the teacher who realizes that in this way the wonders of Italian opera can be brought into the studio.

This "Italian Issue" of THE ETUDE is representative of a large variety of opinion by writers of different nationalities. We have tried, above all things, to be fair and to give full justice to the music of Italy.

A THOUGHT FOR THE NEW YEAR

There are few more beautiful things in print than the following quotation from an essay by James Anthony Froude, the eminent English historian and former Professor of History at Cambridge University. It is beautiful because it is a fact, a long-continued observation of a trained

"One lesson, and one lesson only, history may be said to teach us with distinctness, and that is the world is built somehow on a moral foundation; that in the long run it is well with the good; that in the long run it is ill with the wicked."

This is not preaching, empty philosophy, poetry or myth. It is a truth, a truth as everlasting as the seas—a truth as glorious as the limits of the universe. We as musicians sometimes see those who are apparently unworthy succeed. Some loud-mouthed charlatan establishes himself in a locality, and by his very bluntness and unfair methods temporarily injures the business which the sincere teacher has been working for years to build up by square and honest methods. It is comforting to know that in the end the trickster must come to taste the dregs of bitter defeat. In this day, when pessimism is abroad, it is fine to come to a realization of this splendid truth, "In the long run it is well with the good; in the long run it is ill with the wicked." It gives us new hope. It enhances the reward of those who desire to live nobly and helpfully. If this is the "one lesson" of history it is the greatest lesson in the world.

THE NOBILITY OF EDUCATION

This is the time of the year to awaken students to the importance of their work. The teacher who permits his little workers to get into a dead-end street and wall themselves up in their own inspiration that illumines, interest that invigorates, or the spirit that eternalizes, is doing them a disservice. It is so, so easy to follow some plan of work that has been used for years—to let the pupils go comfortably through some prescribed system without ever considering their individual needs. But this is not teaching in its highest sense. The teacher who is not strongly imbued with the missionary spirit, the spirit of self-sacrifice, the deep love for the glorious work of education, is not a teacher. The great men of all time have always been the great teachers. The great teachers are the greatest benefactors. Wendell Phillips knew this and expressed it thus: "Education is the only interest worthy of the deep controlling anxiety of the thoughtful man."

Every lesson should be a problem worthy of your deepest thought and concentrated energy. Start to-day, in this New Year season, and resolve that before another year passes you will be a better, that is, a nobler, teacher.

A FEW WORDS ABOUT EMBELLISHMENTS

"A stranger than I shall come after me, when I kneel down, not worth for to venerate, the throne of his school."

Unless you have had some previous experience in reading old English, it is probable that the meaning of most of the quotations given is still obscure to you. Yet this is, nevertheless, the English language, and you are, of course, supposed to be familiar with it. But it is the English found in one of the first translations of the Bible (1584), and our language, like every living tongue, is fluid, and through the many centuries it has passed down so large a number of different channels, and the English of to-day is so different from the English of de Bury, Wyclif, Chaucer and Sir Thomas Malory that the old English seems almost a foreign tongue.

A condition analogous to this exists in music, and the subject of ornamentation and embellishment causes much trouble to students. It is as difficult to understand and apply some old-fashioned embellishments as it is to comprehend obsolete words. A great deal may be learned from the careful study of such books as Louis Arthur Russell's "The Embellishments of Music," or E. Drenthner's "Musical Ornamentation." But you will never master the subject of embellishments by means of books alone. There are so many different positions and forms in which embellishments are used that, in order to give an interpretation the writer intended, you must pass hour after hour in company with Bach, Hindel, Corelli, Rameau, Scarlatti and others.

In the best editions you will find careful marginal notes, which should be carefully observed, since some editors have spent days and weeks detecting upon the correct interpretation of an embellishment. It is only in this way that students may learn by "absorption" why a mordent in one position is played in a somewhat different manner from the mordent appearing in another position. Perhaps we may reach that Utopian day when the composer's meaning will not be represented by symbols, but in clear, plain type, in a manner similar to that in which the cryptic language of our early writers is put into the form of our modern tongue, so that we who read and read can get the thought without employment of encyclopedias.

Some of the best modern editions represent the complete abandonment of symbols and the insertion of the notes indicating the proper execution right in the place where they should appear. There is no reason why this should not be done in almost all cases, since the signs themselves were simply a means employed by the composer to save space and time. In the day when the musician was so accomplished that he could translate the figures and a line of bass notes (though bass notation) into an accompaniment, signs might have been sufficient.



SHORT BIOGRAPHICAL NOTES UPON ITALIAN MUSICIANS

Amari (Ah-mah-ree), Celebrated family of violin makers and composers, sixteenth and seventeenth centuries. (From Nino Amari, 1596-1664, was descended.)

Aruffo (Ah-roo-fah), Sicilian. He lived about 320-350 B.C. and with Pindarus was one of the chief founders of church music—especially plainsong.

Battini (Bah-tay)

Battini (Bah-tay), Venetian. Opera composer, 1801-55. 1855. Celebrated.

Bolognini (Bah-log-nay), Carlo. Violin maker of Cremona, 1715-55. Very successful pupil of Stradivari.

Bonini (Boh-nay), Arrigo. Born at Padua, 1842. Composer of *Motefalle* and other works. Librettist of Verdi's *Otello* and *Falstaff*. Highly esteemed by artists both as poet and as musician.

Bononcini (Boh-non-see), Giovanni Battista, Modena, 1660; died about 1750. At one time Handel's rival in London as composer and improviser.

Boschi, Marco E. Brescia, 1861. Famous organist and composer.

Bonissini (Boh-nah-nay), Giuseppe. Florence, 1846. Famous pianist and pupil of Bolognini.

Bosoni (Boh-zoh-nay), Ferruccio. Florence, 1866. Distinguished contemporary piano virtuoso, composer and editor. Author of excellent piano transcription of Bach's 48 preludes and fugues for the organ.

Casini (Gah-chee-nay), Giulio. Rome, 1856; died about 1915. One of the followers of the "new school" and one of the originators of oratorio.

Casini (Gah-chee-nay), Antonio. Venice, 1670; died 1705. Noted composer.

Casini (Gah-chee-nay), Leandro. Born 1857. Noted contemporary violinist and famous conductor.

Casini (Gah-chee-nay), Giuseppe. Born 1845.

Casini (Gah-chee-nay), Giacomo. Born near Rome, about 1840; died 1874. Composer of oratorio and a noted follower of P. G. in the "new school."

Casini (Gah-chee-nay), Angelica. Scicli, 1880; died Paris, 1890. Noted for her great vocal range which extended to G in alt. Her bravura singing was most brilliant.

Casini (Gah-chee-nay), Emilio del. Roman musician, 1850-1890. One of the followers of P. G. in the "new school." His chief work is said to be his first example of oratorio.

Casini (Gah-chee-nay), Francesco. Born Crema about 1860; died Venice, 1876. Famous composer of the "new school" and distinguished pupil of Casini.

Casini (Gah-chee-nay), Maria Luigi. Florence, 1860; died Paris, 1882. Famous composer, theorist and director of the Paris Conservatory. One of the greatest of musicians.

Casini (Gah-chee-nay), Domenico. Born near Naples, 1740; died Venice, 1801. Famous opera composer, whose works attained great popularity, and for a time even overshadowed those of Mozart.

Casini (Gah-chee-nay), Muzio. Born Rome, 1782; died London, 1834. Famous pianist and composer, whose works attained great popularity, and for a time even overshadowed those of Mozart.

Casini (Gah-chee-nay), Bartolomeo. Padua, 1804; died Florence, 1731. Inventor of the "chamber organ," which the piano is distinguished from by being smaller.

Casini (Gah-chee-nay), Francesco. 1700-70. Celebrated composer.

Casini (Gah-chee-nay), Gaetano. Born Bergamo, 1797; died 1848. Celebrated opera composer. (See Gallery.)

Errani (Ah-ran-see), Achille. Born about 1823 (?) at Milan. Famous tenor and other singers.

Faccio (Fah-tche-o), Franco. Verona, 1841; died 1891. Composer, composer and co-worker with Verdi.

Farinelli (Far-ee-nay), (Real name, Carlo Broschi). Naples, 1705; died Bologna, 1782. One of the most famous of the Italian male voice sopranos.

Fenaroli (Feh-nah-ree), Felice. 1730-1818. Celebrated composer and teacher of Cimaroni, Zingarelli, Mercadante and others.

Fiorini (Fioh-ree), Francesco. Calabria, 1800; died Naples, 1888. Musical historian and composer.

Frescobaldi (Freh-coh-lah-see), Girolamo. Ferrara, 1583; died 1644. One of the most famous of Italian organists and composers. Organist of St. Peter's, Rome, from 1608 to his death.

Gabriel (Gah-lee-see), Giovanni. Venice, 1557-1612 (?). Organist of St. Mark's, Venice; chief composer of Venetian School.

Gallini (Gah-lee-see), Vincenzo. Florence, about 1535-1600. One of the founders of the "new school" and associate of Peri (G. V.).

Gaspari da Salò (Gah-pah-roh-dah-Salò). (Also known as Bertolotti.) Born Salò about 1642, and died 1660. Famous as a maker of violi, violi da gamba and lute-viol.

Giordano (Zhe-coh-dah-nah), Giuseppe. Naples, 1774; died 1798. Popular singer in London. Successful system of Scimitation.

Guarneri (Gwah-nah-ree), Giovanni. A celebrated family of violin makers in Cremona, of whom the most famous was Giuseppe Antonio Stradivari, 1684-1767.

Guido d'Arezzo (Gwee-doh-dah-retz-ah). Lived about 995-1050. Famous teacher of singing and one of the inventors of the staff. Was the first to introduce a system of Scimitation.

Jomelli (Yoh-may-see), Nicola. Born Aversa, near Naples, 1714; died 1774. Famous composer of opera and church music. Maestro of St. Peter's, Rome, 1749-54. Cappelmeister to Duke of Württemberg, 1754.

Lamperti (Lah-pah-see), Francesco. Savona, 1813; died 1882. Noted teacher of singing.

Leonavalli (Lay-on-ka-vah-see), Ruggero. Born Naples, 1858. Renowned composer. (See Gallery.)

Mancini (Mah-nah-see), Luigi. Orvieto, Papal States, 1808. Famous conductor of opera.

Marchesi da Castone (Kah-trah-see), Salvatore. Palermo, 1822; died 1868. Famous baritone and singing teacher. Husband of Matthilde Marchesi.

Mario (Mah-ree), Giuseppe. Born Cagliari, 1810; died 1883. Famous opera singer.

Martini (Mah-tee-nay), Giambattista. Bologna, 1706-1780. Famous composer, who numbered Gluck, Mozart and Grets among his pupils.

Martucci (Mah-toch-see), Giuseppe. Capua, 1856; died 1900. Famous teacher and head of Bologna Conservatory, 1880-90.

Mascagni (Mah-kah-see), Pietro. Born Leghorn, 1863. Famous composer of *Cavalleria Rusticana*.

Mascagni (Mah-kah-see), Francesco S. R. Born at Leghorn, 1875; died Naples, 1890. Famous opera composer.

Merulo (Meh-roh-loh) (or Merolotti). Born Correggio, Venice. Recognized as "head of the Venetian School."

Neri (Nah-ree), Felippo. Born Florence, 1515; died 1570. Famous composer of the Venetian School.

Pacini (Pah-chee-nay), Giovanni. Born Catania, 1765; died Pesce, 1867. Composed over 80 operas.

Pacini (Pah-chee-nay), Nicola. Genoa, 1782; died Nice, 1840. Possessed the greatest technique on the violin ever known, and had great musical sense. One of the most remarkable personalities of the century.

Paisiello (Pah-see-see), Giovanni. Born Naples, 1741; died Naples, 1816. Wrote about 100 operas and was very famous in his day, and was a favorite of Napoleon Bonaparte.

Palestrina (Pah-lee-see-nah), Giovanni Pierluigi. Born at Palestrina, near Rome. (See Gallery.)

Pergolesi (Pah-go-see-see), Giovanni Maria. Born Jesi, Papal States, 1710; died Pozzuoli, 1736. One of the greatest Italian composers of sacred music.

Peri (Pah-ree), Jacopo. A Florentine, nicknamed "the first opera," because he was the first to introduce the "first opera." He was one of a distinguished band of intellectual folk who gathered at the house of Counts Bardi and Corsi, for the discussion of Greek literature. This resulted in the foundation of the "new school."

Perosi (Peh-roh-see), Don Lorenzo. Born Torino, 1872. A contemporary priest-composer whose sacred compositions have attracted considerable attention.

Piccini (Pich-ee-nay), Nicola. Born Bari, 1781; died 1800. A celebrated composer of opera, and time Gluck's chief rival.

Pisutini (Pah-soo-see), Ciro. Born Simulana, Florence. Pupil of Rossini, and famous as composer of songs and part-songs, 1829-88.

Ponchielli (Poh-nah-see-see), Amilcare. Born near Cremona, 1834; died Milan, 1886. Regarded by Italians as the greatest composer of opera after Verdi.

Porpora (Por-poh-ah), Nicola Antonio. Born Naples, 1686; died 1766 (or 7). Famous teacher of singing, and composer of many works.

Puccini (Poo-see-nay), Giacomo. Born Lucca, 1858. Famous contemporary composer. His "Madame Butterfly" and other works are among the most popular operas of the day. Unquestionably the best of the younger school of Italian composers.

Raimondi (Rah-ee-nah-see), Pietro. Rome, 1783-1853. Famous master of counterpoint and writer of opera. He once wrote a fugue in 64 parts for 64 choirs.

Ricordi (Ree-coh-see), Giovanni. Violinist. Milan 1785-1853. Founded the famous publishing house.

Rossini (Ros-see-nay), Gioacchino Antonio. Born Pesaro, 1792; died Paris, 1868. One of the greatest melodists who ever lived. His *William Tell* and his *Stabat Mater* are, perhaps, the best known of his works. Undoubtedly one of the greatest composers Italy has produced.

Sacchini (Sah-see-nay), Antonio M. G. Born near Naples, 1734; died Paris, 1798. Famous composer of opera and chamber music.

Saleri (Sah-lee-see), Antonio. Famous opera composer, born Legnano, Verona; died Vienna, 1834. Schubert was one of his pupils.

Sarti (Sar-see), Giuseppe. Famous director, born Faenza, 1729; died Berlin, 1802. Composer of many operas. Cherubini was a pupil of his.

Scarlatti (Sah-lah-see), Alessandro. Born Trapani, Sicily, 1689; died Naples, 1757. Famous composer of opera, founder of the "Neapolitan School" and a painted Ricordi.

Scarlatti, Domenico. Son of Alessandro. Born Naples, 1685 (?); died 1757. Is regarded as the founder of modern pianoforte technique, and was selected to compose Handel. On the organ Scarlatti came second, but the harpsichord he equalled his great opponent.

Scarlatti (Sah-lah-see), Giovanni. Born Rome, 1735. Pupil of Liszt, and famous contemporary pianoforte, virtuoso and composer. One of the best living musicians.

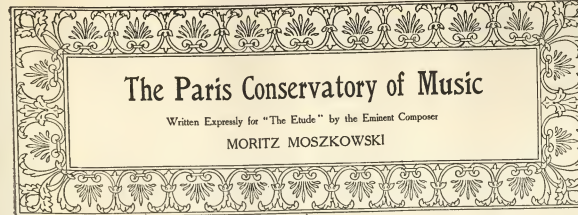
Spontini (Spoh-nay-see), Gasparo L. P. Born Majorca, 1744; died 1851. Famous composer of opera. Ardent admirer of Gluck.

Stradivari (Strah-dee-see-see), Antonio. Cremona, about 1640-1737. The most famous of all violin makers.

Tartini (Tar-tee-nay), Giuseppe. Born Padua, 1692; died Padua, 1770. Great violinist and composer of many works for the instrument, including the famous *Violin Concerto*. It is a great pity that this work has been lost.

Verdi (Vair-dee), Giuseppe F. (See Gallery of Celebrated Musicians in this issue.)

Vitti (Vee-toh-see), Giovanni Battista. Born Fontanafredda, 1733; died 1824. Famous violinist, composer and improviser. His violin compositions are particularly beautiful.



The Paris Conservatory of Music

Written Especially for "The Etude" by the Eminent Composer

MORITZ MOSZKOWSKI

[Although this issue is devoted to the subject of "Italian Music" we are publishing this notable article by M. Moszkowski because it was announced to appear in this issue. A biography of M. Moszkowski appeared in THE ETUDE for last February.]

MUSIC IN PARIS.

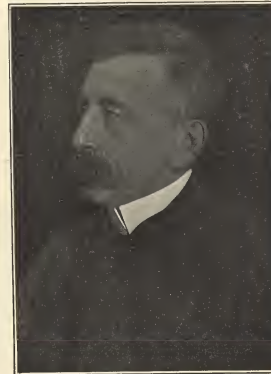
I HAVE often wondered why it was that in Europe, as well as in America, so little is known of the musical life of Paris and why such erroneous ideas prevail of its character and artistic significance. Though it is no longer as it was in the time of Cherubini, Berlioz, Meyerbeer, Rossini, Aubert, Chopin, Liszt, etc., the supreme center of all musical interest, of all the cities in the world it contains the greatest amount of musical talent. The principal reason of this ignorance is probably the poorly organized system of publicity in the matter of giving concerts. It is in truth difficult to gain information about concerts that are to occur. Only those by large orchestral and choral bodies are advertised in the newspapers, and the critics seldom notice any musical occasion on a small scale. The only way to find out what concerts are to take place is to study the advertising pillars, the show windows of musical establishments and the entrances of concert halls. This naturally presupposes a certain familiarity with the city, no little spare time and a great deal of interest in music, in all of which visitors are often lacking. Another difficulty is the generally far too high prices of admission. In what other city in the world is one obliged to pay 20 francs (about four dollars) for a ticket to a recital which is not given by a celebrity of the first rank? Only the friends and acquaintances of the concert-giver burden themselves to do so, and these only when they feel under obligations to him. Free tickets, however, are distributed here with the greatest prodigality, but it is generally the Parisians who profit by them; hence strangers for the most part hear much less music in Paris than in Berlin, Vienna or London, where it can be heard for less money.

In Berlin, for instance, one can secure a comfortable seat for the Philharmonic Orchestra for 75 pfennigs (about twenty cents), and this may be done three times a week. In Paris such an enjoyment costs 5 francs (about \$1.00), and the seat is much poorer. Then another great inconvenience confronts the concert-goer: practically all the important orchestral concerts are given on Sunday afternoon, and since it is not possible to be in three or four places at one time, he must often deny himself some very interesting performances.

All these drawbacks may, of course, be criticized, and with reason; they should not, however, give rise to the opinion that Paris cannot compare with Berlin or Vienna as a musical center, for in this respect one should judge only on the basis of the point of the organization of musical life. To be just toward Paris we must consider the astonishing number of prominent musicians whom it shelters, and who are famous in their art of time it often will be able to reckon many more who are yet without general recognition on account of their works not having been brought before the public. Since France is "centralized" in music, as in so many other things, the French composer must go to Paris if he wishes to make himself known through works of a large style. But this, on account of the immense productivity of the Parisian school, often happens that even highly talented composers are forced to struggle for years—to bring out a grand opera, for instance. As to this Lalo could a tale unfold; he was obliged to wait twenty years before his *Roi d'Ys* was produced.

THE CONSERVATORY.

If Paris, as I have already said, surpasses all other cities of Europe in the sum of musical talent, it deserves to take first place for still another reason: in her *Conservatoire National de Musique* et de



LATEST PORTRAIT OF MORITZ MOSZKOWSKI.

Déclamation she possesses an institution with which no conservatory in the world may be compared. All that other conservatories have thus far accomplished seems slight in comparison with the results obtained by the one in Paris. This is represented in the musical world by a truly imposing list of celebrities who have emerged from her sheltering care. Let us recall some of them to memory:

Composers—Alkan, Bazin, Berlioz, J. E. A. Bernard, Bizet, Bruch, Chabrier, Debussy, Delibes, d'Indy, Théodore Dubois, Bourgaud-Ducoudray, P. Dukas, Durufler, Enesco (also a distinguished violinist), Erlanger, César Franck, Giletti (also a pianist), Grégoire (perhaps the greatest living teacher of counterpoint), Gounod, Guiraud, Halévy, Hérold, the brothers Hillemeier, Lacombe, Félicien Leborne, Lescop, Lennox, X. Lécroix, Lefebvre, Maillart, Massé, Massenet, Mela, Missa, Paladilhe, Pessard, Pierné, Rabaud, Ravel, Guy Ropartz, Saint-Saëns, Salvy, Savard (a noted theoretician), Serpette, Słowinski, Ambroise Thomas, Thomé, André Wormser.

Pianists—Cortot, Diémer, Tissot (also a distinguished composer), Henri Herz, Kalbrenner, Claude Knebel, Le Couppé (a celebrated teacher), Berthe Marx-Goldschmidt, G. Mathias (a well-known teacher), Marmontel and L. Philipp (diplomat), Planté, Prudent, Puget, Risler, Caroline Montigny-Ménier (a noted pianist), Germaine Schmitz, Germaine Schmitz, Marie Trautmann (now Madame Jaell),

Ricardo Viñes, Joseph Wieniawski, Wurmser, Zimmerman (in his time a great teacher), Violinists—Alard, Artois, Capet, Dancal (author of the celebrated violin school), Flesch, Gelose, Hayot, Kreisler, Isidor Loto, Marsick (founder of the Society of Beethoven's last Quartets), Mazas (composer of the well-known violin school), Nauda, Ondrick, Sarasate, Secchiari, Jacques Thibaud, Tirmen Touche, Teresina Tu, Henri Wieniawski.

Violoncellists—Delsart, Franchomme (with whom Chopin collaborated in composing for the piano and violoncello), J. F. Hickling, Jacquard, Salmon, Mademoiselle Caponacchi.

Organists—Lefebvre Wély, Tournemire, Silas and a number of others previously mentioned as composers or pianists.

Harpists—Bachas, Godofroid, Salzedo. Directors—Chevillard, Colonne, Deldevez, Garcia, Habeneck (founder of the Conservatory concerts), Lamoureux, Luigini, Marty. Further may be mentioned Gilels (also) and Gumbert (Rute), two virtuosos of European fame; also the musical literature, François Joseph Fétis.

Singers—Capoul, Escalès, Fauré, Maurel, Meichsiede, Roger, Talazac, Tassin, and many others. Caron, Carvalho, Brunet-Latour, Bilbaud, Vachette, Boidin-Guipies, Hatto, Cesbron.

Actors—Men: Coquelin (amé), Coquelin (cadet), Delanay, Faraday, Lemaire, Guiry, G. L. Lohr, Mounet-Sully, Truffier, women: Barlet, Sarah Bernhardt, Brandès, Brohan, Reichenberg, Réjane. Samary.

ITS HISTORY.

It is hardly necessary to say that such an array of distinguished artists could be formed in even the most excellent institution only during a long series of years. Here also the Paris Conservatory has a great advantage over all others, inasmuch as, a very early first beginnings it has been in existence a hundred and twenty-five years. In 1784 Louis XVI founded an *Ecole Royale de Chant* (Royal School of Singing), at the head of which stood, of course, a very celebrated composer of his time. Among the teachers under him we find a still more highly honored artist, viz., Piccini, who was in charge of the first class in singing. The chief aim of this school was to educate composers, singers, players of the clavier and violin. Two years later another school for the training of actors was established, but it lasted less than four years, while the *Ecole de Chant* continued in existence until 1795.

The real beginning of the present Conservatory, however, must be placed in the year 1789, when, under the direction of Bernard Sarrette, the *Ecole gratuite de Musique de la Garde Nationale* (Free School of Music for the National Guard) was founded. This at first had only the object of reorganizing the music of the army, but in 1795 under the name of *Conservatoire de Musique*, it was made an institution embracing all branches of music. During the years that followed it suffered from adverse conditions on the one hand it was subjected to violent opposition; on the other it was severely cramped by the poverty of the Government, which gradually led to a restriction of its activities. With the First Empire, however, it entered upon a brighter era. During the first decade of the reign of Napoleon I the list of its teaching personnel consisted of many of the most renowned musicians of France. In composition we find those of Cherubini, Gossec and Méhul; Baillet taught the violin and Boieldieu at first the piano, but later the violin. This brilliant epoch lasted until 1814; then the political events which finally led to the overthrow of Napoleon cast a shadow over its existence, which for a time was seriously threatened. Under Louis XVIII it was obliged to confine itself to the training of singers and musicians for the Royal Opéra. The director was the Marquis de Larouzière, who had up to that time served as the royal music-master.

In 1822 the Conservatory at last made a definite advance; Cherubini was appointed director, and continued in office until 1842, when he was succeeded by Adolphe Bériot. This brilliant epoch lasted until during Cherubini's administration it must be mentioned that since 1841 pupils of foreign nationalities have been admitted, though at first only in exceptional cases. As we have seen, the director was Adolphe Bériot, who gave way, in 1865, to Théodore Dubois. Since the resignation of Dubois, in 1905, the Conservatory has been directed by Gabriel Fauré, the director of the Conservatory, Germaine Schmitz, Marie Trautmann (now Madame Jaell),

Of those of the third period *Aida* is the most spectacular and pretentious. *Otello* is the most dramatic and *Falstaff* ranks with *Die Meistersinger* as the greatest comic opera or humorous grand opera ever written. These three operas in themselves would have made any composer immortal. That they were written by a man who was past the age when many men feel that their life work is done, and that they are indescribably above anything Verdi wrote in his prime, must always remain one of the most astonishing facts in musical history.

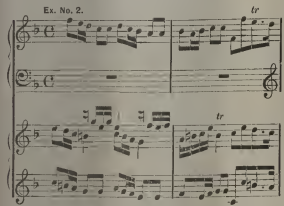
VERDI'S POSITION IN MUSICAL ART.

BY LUTIE BAKER GUNN.

Besides these there is a splendid collection by Paurer in the *Traviata des pianistes*, an edition of fifty sonatas by Breitkopf and Härtel, Köhler's edition of twelve sonatas and fugues, Schletterer (181), Andre (181), some excerpts in Paurer's *Alte Meister und die Klaviermusik*, also in Peters' *Alte Klaviermusik* and an edition prepared by Cesi, considered as the best.

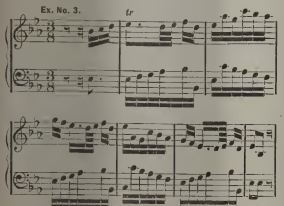
Unlike Johann Kuhnau (1667-1722), who ridiculed the Italian masters in his comic romance, *Der Musikant*, (1700), another Saxon, George Frederick Handel (1685-1759), went to Italy to drink in the art of its masters, and he profited so well from his experiences in Florence, Venice, Rome and Naples that even the best of them, Buononcini (1666-1750), a man of rare talent, could not deprive Handel of the honors that were constantly accruing to him; indeed, as a composer of great varieties of forms and rhythms Handel stands on an equal footing with John Sebastian Bach, while Kuhnau is merely remembered for being the author of the most ancient sonatas for the piano.

Very much in the style of Bach and Handel wrote one Domenico Zipoli, who, according to some, was born in 1675, and according to others, in 1687. To students his large work in two parts, published in 1716, in Rome, under the title of *Sonate d'Inviolata per organo e cimbalo*, is of great value. I quote here the theme of a *Canzona* of his that will reveal to any musical reader the intensity of a man of genius who knows his counterpart:

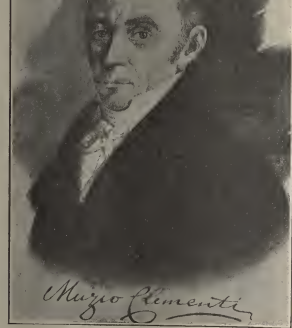


Venice, with its palaces and the foliated pinnacles of San Marco, gave the world Benedetto Marcello (1686-1739), a poet and musician; and he was of noble birth and devoted five years of his life to the duties of a lawyer and the functions of a magistrate. Of all his sonatas I want to call the reader's attention to one in C minor, because of its lively movements and harmonious design, differing from other sonatas of his in which he makes an abuse of sequences, besides showing signs of a lack of melodic fertility.

Another master who received his inspiration from the school of Domenico Scarlatti, and who was considered as first, outside of Domenico, among the Italian harp-orchestra players of the eighteenth century, was Baldassare Galuppi (1706-1785), whom Robert Browning immortalized in one of his poems; he is called *il Burrello* by many of his compatriots after the little island Burrell, in the Venetian lagoon. A sonata of his in D, in three movements, full of fancy and remarkable for its facility, is given by Paurer in the second book of his *Alte Klaviermusik*; I offer here the theme from another sonata by Galuppi, one in E flat and in one movement, an allegretto:



(To be continued in February).



MUZIO CLEMENTI.

One of the most famous of all Italian pianoforte composers.

to at the present time with as much interest as attended its first production; through this work the composer will live. In speaking of Verdi as a composer of opera we may add that although he showed a pronounced departure from the traditions of Italian opera, as he found them to be, he has remained essentially Italian. Arguments have been raised that in his later works he had fallen under the influence of Wagner, but this would be quite difficult to prove. He may have been influenced by German masters' theories regarding character of opera libretto, but musically he was ever a true son of his native land.

From present indications it appears that Verdi is destined to be the last of the long line of Italian opera composers of the old school who modified their efforts in respect to style as time passed. He has left no imitators or disciples. This is singular, for since the dawn of opera to the present time the composers of Italian opera have left behind a survivor to follow in the footsteps of his predecessors; at least to do so until he finds out an individual path for himself, carrying on the development of the school. Cimara followed Piccini; then came Rossini, followed by Mercadante, Bellini, Donizetti and Verdi. Here the line abruptly ends. *Falstaff* was composed when Verdi was 80 years old. When given, in 1892, at the first time at La Scala in Milan it was pronounced "one of the greatest works ever heard in that famous old hall." Some musical critics have pronounced an advanced age there exhibited no lack of power. The general public has been slow to accept this great work, and it is only during the past two years that Americans have been permitted to hear it. One notable feature in this opera is that it has no overture. There

is a beautiful unaccompanied quartet in E major for women's voices; the *Honor* soliloquy, an ensemble in the second act, and the *La King's* famous music in the second act, and the *La King's* famous scherzetto; the Love Duet of Nanetta and Fenn, Nanetta's song and the vocal Fugue, which forms such a wonderful close to the opera. It is filled with humor, and the spirit of youth prevails from beginning to end.

Verdi's *Requiem* is a work that has been praised as much enthusiasm as it has been condemned with acrimony. Hans von Bülow, speaking for his school in criticism and without reservation, asserted that in composition it was a "monotony," which would do credit to an ordinary pupil of any music school in Germany. Yet it has never been equalled in inspiration by any contemporary graduates of any of the schools. Dr. von Bülow referred. Another Englishman has been found with this work is that it is not sacred in character. This charge means that Verdi's *Requiem* was not conceived in the same spirit in which Bach conceived his *St. Matthew Passion* and Handel his *Messiah*.

The mere matter of difference in temperament makes it impossible to form a comparison between the sacred music of Verdi and that of Bach and Handel. The English and German speaking people have accepted Bach and Handel as the foremost exponents of what is understood by them as the religious sentiment in music, but that acceptance does not make a law for the Latin races. Bach and Handel wrote after the fashion of their day. The style was not chosen because it was religious in character, but because it was the only style they knew, common to the stage and the Church. When adapted to the latter it was more appropriate in treatment. That chorale fugues, single or double, strict or free, are religious in feeling must be proved, as no body of men are entitled to decide whether this or that style is the only one appropriate for sacred music. In judging Verdi's *Requiem* as a judging other works of art which are able written we should try to look at it from the composer's standpoint.

Verdi's *Requiem* was conceived in a spirit wholly atypical from that in which Bach and Handel composed their works. He wrote after the style of an Italian Roman Catholic. He felt inspired and made no pretense of attempting to write as the German composers wrote 150 years before. That he showed great power in this work has never been denied. Verdi wrote *Requiem* to do honor to the memory of his friend Manzoni, and it was intended to be an Italian *Requiem*. He was the most popular opera composer of his time. His extraordinary musical growth towards the close of his life indicated that there was in him a capacity for greater work than he achieved. He has made a name that will always be mentioned with veneration.

FACTS ABOUT THE FAMOUS ITALIAN MUSICIANS.

Bellini's most famous opera, "*Norma*," was a failure at the first performance, as was Rossini's "*Barber of Seville*."

Bonini, the Italian pianist, made his debut at the age of eight.

Cherubini wrote, in all, 29 operas.

Cimarosa's opera, "*Il Matrimonio Segreto*," which is rarely heard in these days, was so successful when it was produced that it became more popular than any of the works of Mozart.

Clementi taught, among others, John Field, Cramer, Moschowski, and Meyerbeer.

Sir Michael Costa, considered, by many, an English musician, was really born in Naples.

Donizetti's statue is in the Vatican at Rome.

Donizetti's first opera was composed in his kitchen moments while he was to become a priest.

So famous was Frescobaldi when he made his first appearance as organist of St. Peter's, in Rome, about 1614, thirty thousand people strove to attend.

Vincenzo Galilei, the father of the famous astronomer, Galileo Galilei, was an eminent musical subject.

The most noted pianists of Italian birth in recent years have been Busoni, Martucci and Sgambati.

Mascagni's father was a baker by trade. He wanted his son to be a lawyer.

Spontini ran away from home to become a musician. His parents wanted him to become a priest.

Tartini's very famous "*Trillo del Diavolo*" (The Devil's Trill) was not published until after his death.

When he was eighty years old Verdi received the title of "*Marchese di Busseto*" from the King of Italy.



Historical Review of Italian Musical Art from the Beginning to the Present Day

By FREDERIC S. LAW

GREEK MUSIC IN ITALY.

For its earliest musical art Italy had to thank the Greeks, the artistic people *par excellence* of antiquity. Greece, indeed, occupied much the same position as that Italy held fifteen or sixteen centuries after the Christian era, when the latter was the authority and the model for imitation in all matters of learning and the arts. There was, to be sure, some indigenous music of a primitive nature in the Italian peninsula, as there is in all nations, but native in the shape of a definite theory or a system of notation, both of which are understood in speaking of it as an art. The Greeks had evolved an ingenious and highly complex theory for the practice of music, and this for centuries was the standard in Italy.



PALESTRINA'S BIRTHPLACE.

So far as the much vexed question of Greek music is concerned, it is enough to say that, while it is theoretically understood, it is impossible to judge from the ancient treatises on the subject as to its actual effect. Two things about it seem assured: first, that it was in no sense an independent art, but was subsidiary to poetry and the dance, intensifying the dramatic and emotional elements of the former largely through what we should call elocutionary effects, and accentuating the rhythmic features and movement of the latter; second, that it was confined to successions of single tones—in other words, that it was purely melodic in structure. It is hardly to be supposed, however, that harmonic possibilities had not suggested themselves to a race of such thinkers and critics, whose philosophers, moreover, had praised the esthetic and ethical value of music so highly in their writings; but, so far as research shows, no trace of even the crudest application of harmony has been found.

Though a little in advance of our subject at present, it may be well to mention the successive stages of the evolution of music as an art; we shall have to do with this later and it will throw light on the question we are considering now. The first phase is that of simple melody, voices and instru-

ments all in unison, as in Greek music and the music of Eastern nations at the present day, which is on the same primitive basis. Then followed a period of coordinate melodies; that is, the interweaving of independent melodies in such a fashion as to give a certain impression of completeness; this was the work of what is known as the polyphonic or contrapuntal school. Last of all came the stage, with which we are now familiar: that of harmonic development, meaning that there is but one principal melody growing out of the harmonies by which it is supported.

Southern Italy was largely inhabited by Greeks; their language, their literature and arts exercised great influence in the land of their adoption, fashionable Romans sang in Greek and declaimed Greek poetry; the most noted teachers were Greek, players were brought from Greece to produce the famous Greek tragedies and comedies. Greek music, which represents the culmination of the melodic system, was transplanted into Italy and no further development on its meager lines was possible. Even the establishment of the Christian Church, which was destined to bring in the following era in musical history, wrought no change at first. With the adoption of Christianity by the Roman Empire early in the fourth century and the growing authority of the Church, music, like all the other arts, was placed on an ecclesiastical basis. It was confined to a system of modes and scales hardly less complicated than that of the Greeks, from which it was derived. Architecture was developed by the building of churches and cathedrals, painting and sculpture by the decoration of their interiors, so the growth of music was due to its power in giving religious solemnity to the sacred ritual. The early composers were monks and priests, and it naturally assumed a churchly style almost devoid of movement and totally lacking in rhythm and accent. These were present in the folk music of the day, but this was ignored by musicians and had no part in the development of music as an art. The music of the people more nearly approached modern standards, since it rested on the dance and the scales used in their songs, to which they often danced, were more akin to our major and minor modes than to the scales of the Church.

The early Christians sang in their secret meetings, but the characteristics of the music to which they sang their hymns are not certainly known. There are reasons, however, for inferring that they were Jewish rather than Greek, and thus allied their services to those of the Temple, of which we have such statelike accounts in the Old Testament. Rome, as the mistress and the conservator of the world, held within her walls captives and inhabitants of all countries, and the Romans, though not essentially an art-loving people, assimilated and became familiar with the music and musical instruments of the tributary nations. Thus all the known means for the development of the primitive musical art of the day were present, awaiting only the impulse which should point the way to the direction it should take.

II.

THE MUSIC OF THE CHURCH.

This was found in the Church. The power of music in arousing the individual and collective religious emotion of the faithful broke the restraints of the exclusively melodic system and led to the second great era in its history. The beginnings of a rational notation were made, a crude system of lines and dots, voices singing together in unison, and the first steps toward the contrapuntal and this led to the great polyphonic period lasting for six centuries. These developments were by no means confined to Italy, but owing to the seat of the Church being fixed at Rome they soon found

their way thither to receive its sanction. There the most prominent musicians of all countries congregated, composing, singing in the Papal choir, and practically forming a school of music which had an authority transcending all others, both for ecclesiastical and artistic reasons. This gave Italy the musical preeminence it has since enjoyed, and was the beginning of its renown as the Mecca for aspiring artists and students, which has endured up to the present day.

The composers of this period culminated in the supreme appearance of Palestrina (1514-1594), who achieved all that was possible to the contrapuntal school; his works are admired not alone for the science and art of construction displayed in them, but also for their beauty and elevation of thought. This it was that saved the music of the Church from a serious set-back, for in 1555 such abuses had crept into it through vanity and love of show on the part of the singers that the Council of Trent decreed to prohibit it entirely unless a more suitable style for the service could be devised. In this extremity Palestrina proved that this was possible by composing three Masses of such simplicity and devotional effect, yet without of consummate technical skill, that music as an art was preserved to the Church.

But, like the melodic system of the Greeks at the beginning of the Christian era, by the end of the sixteenth century the school of polyphony had reached its climax; after Palestrina progress in that



ALESSANDRO SCARLATTI.

direction was no longer possible, he had exhausted its capabilities. His school had been called forth by religious feeling; the third and last great epoch, that of harmony, in which we are now living, was prompted by the drama and gave music of a definitely secular character to the world through the invention of the opera in 1600. Though up to this time the development of musical art had been in the main confined to works for the Church, composers had also turned their attention to secular subjects. Their treatment of these, however, was practically the same as that given to sacred texts, though a marked and constant increasing effort to obtain the greater flexibility and variety of style demanded by the corresponding change of theme may be noted. The most important form thus originated was the Madrigal, which still survives, albeit musically very different from its early predecessors. The term was first applied to a poem of a sentimental nature and later transferred to the music to which it was set. Another name, which has disappeared, was the *Caccia*. This was light and gay in character, and its text, as the name (*cacciare*, to hunt) implies, had to do with the chase, though it was further enlivened by the representation of characteristic street and market cries.

The Madrigal won great favor with composers of all nationalities and partook of the various peculiarities in the music of the countries to which it found its way. Some of the most charming examples of early English music are its madrigals, and it was especially cultivated in England by madrigal societies. A distinctive feature of the Italian madrigal was the use made of the canon, and this device of strict imitation was much employed by composers of all schools, but the Italians handled it the most successfully, and it forms a striking peculiarity of these secular com-

positions of an early age. To modern ears the canon in a love song seems strangely stiff and incongruous. It was not until the opera was established and had become the leading amusement of the people that there was any real distinction between the secular and ecclesiastical styles. Then, instead of secular music being written in the ecclesiastical manner, composers began to introduce the lighter, more fluent style, made popular on the stage, into their works for the Church.

III.

THE INFLUENCE OF THE VOICE.

Since the opera and oratorio are considered elsewhere in the present issue of *The Etude*, we mention only of them is necessary in this connection. It must be borne in mind, however, that the great vogue of the former, not only in Italy, but in all countries, wrought more sweeping and far-reaching changes in the art of music than any other agency known in its history. In the efforts of opera composers to create characteristic dramatic effects through musical means the mighty fabric of modern instrumental music had its origin. To the opera we owe not alone the music drama and symphonic poem of the nineteenth century, but the overture and symphony of the eighteenth century.

Up to the invention of the opera music had been principally on a choral basis; the voice formed the material with which composers generally built up their works. Instruments were at first used only for accompaniment to singers and merely reproduced the vocal parts; the earliest essays at purely instrumental music consisted of such accompaniments played along with the voice. The organ or single voice known until the cantatas of Galilei and Caccini opened the way for the first opera. The nearest approach to a solo performance was the singing of one of a myriad of similar compositions by a vocalist while the other parts were vocalized without words by singers who were generally concealed.

The earliest influence tending to instrumental music was that exerted by the organ. At first its limited compass and almost invincible clumsiness of structure fitted it only for accompaniment in the church services, but in the course of time it was improved, its range extended and the addition of pedals made it a most important factor in the progress toward the complicated art of today. The great freedom of organ playing in the stage drama early in the sixteenth century, and there the organ entered into its own by the composition of works adapted to its character by the two Gabriels, uncle and nephew, and Girolamo Frescobaldi, the most distinguished organist of the seventeenth century, of whom Signor Vattelli speaks in such glowing terms in another part of this magazine. Frescobaldi's achievements on the organ were duplicated on the harpsichord in the following century by Domenico Scarlatti. The Liszt of his time, who brought the art of playing this instrument to such a degree of virtuosity that present-day artists find difficulty in reproducing his works on the modern grand piano. These two men represent the high-water mark of instrumental music in the early Italian school; the tendency of later years has been in another direction.

This may be ascribed to the opera, which opened the way to the solo singer, and he speedily became the center of musical interest. All Italy, and the rest of the world as well, went wild over the illustrious singers trained by the long line of great singing teachers called forth by the necessity of vocal artists able to cope with the technical difficulties demanded by the taste of the times. These singers and the vogue they attained exercised a powerful influence on the direction taken by Italian musical art. The magic of the human voice thoroughly exploited as to beauty of tone and brilliancy of utterance, the newly-discovered charm of melody brought to light by its means, and which had generally been lacking in the severely contrapuntal music of an earlier age, stamped it with an essentially vocal and melodious style that still remains its distinguishing feature. For more than three centuries the opera has been the dominant factor in the musical activity of Italy. Though her achievements in other fields have been many and great, this continues to be the one form particularly congenial to the Latin temperament; Italian music in general is pervaded by its characteristic glow and vocal attributes.

THE ETUDE

INTERPRETATION IN SINGING.

BY DAVID BISPHAM.

This article is Part II of an interview reported capriciously in THE ETUDE from the eminent opera baritone, Mr. David Bispham. Although this reads like an interview, it is not. It is a series of questions and answers which will find it to their advantage to secure the first part, which appeared in the last issue.

A THOROUGH MUSICAL TRAINING.

A thorough musical training—that is, a training upon some musical instrument such as the piano or violin—is extremely desirable, but not absolutely essential. The singer who is convinced of his ability, but who has not had such advantages in early youth, should not be discouraged. He can acquire a thorough knowledge of the essentials later on, but he will have to work very much harder to get this knowledge, as I was obliged to do. Artistic ability is by no means a certain quality. The famous art critic, Vassari, has called our attention to the fact that while one painter who produced wonderful pictures has had an exhaustive technical training, another may arise at the same time who will achieve wonderful results, but who has had no secure them by means of much bungling self-study. It is very hard to repress artistic ability. If the ability is there, it will come to the front through fire and water.

A FAMILIARITY WITH VOCAL TRADITIONS OF THE PAST.

Lastly, we come to the matter of the study of the traditional methods of interpreting vocal music. We must, of course, study these traditions, but we must not be slaves to them. In other words, we must know the past in order to interpret masterpieces properly in the present. We must "but never, sacrifice that great sense of individuality for slavery to convention. If the traditional Italian method of rendering a certain aria was marred by the tremolo of certain famous singers, there is no good artistic reason why anyone should retain anything so hideous as a tremolo solely because it was traditional.

There is a capital story of a young American singer who went to a European opera house with the intention of introducing his own style and ineffectiveness of his people. In one opera the stage director told him to go to the back center of the stage and then walk straight down to the front center and then deliver his aria. "Why must I go to the back center first?" asked the young singer. The director was amazed and blustered: "Why?—why, because every singer for fifty years has sung that aria in that way. The great Rubini did it that way, and you cannot question anything the great Rubini did." The young singer was not satisfied, and he finally found an old chorus man who had sung with Rubini, and asked him whether the tradition was founded upon a custom of the celebrated singer. "Yes," replied the chorus man; "da getta Rubini he grada man. He go way back; then he come down front; then he sing. Ah, grandissimo!" "But he didn't sing that way," said the young American; "why did he always go to the back before he came down front?" "Ah!" exclaimed the excited Italian; "Rubini, he always first go to the back of the stage to spit."

Partial as this incident may seem, many musical traditions are founded upon customs with quite as little musical, esthetic or practical importance. Uniform traditions are too often as useless as the buttons on the sleeves of our coats, although these very buttons were at one time employed by our forefathers to fasten back the sleeves. There are, of course, great masterpieces, and particularly those marked by the florid ornamentation of the days of Handel, Bach and Haydn, which the singer must know. Many traditions are too quite as useless as the scores themselves, and the only way in which the young singer can acquire a knowledge of them is by the instruction of the teacher who has had a wide and rich experience.

In closing, let me say that while it is possible for the ambitious student to start his musical work at an early age (so to 30 years of age), it is not advisable, unless he has unusual energy, positive assurances of vocal talent of an unusually high character, and the willingness to make any sacrifice in win success.

HOW INDUSTRY AND COMMON SENSE HELP THE MUSICIAN.

BY SIR FREDERICK BRIDGE.

If you are to succeed in your profession you must devote all your energies to it, like a man. I say "like a man" because, for heaven's sake, don't let me make you into an esthetic, long-haired prig. Don't let your hair grow too long. Shakespeare knew of this, falling in connection with musicians and artists, for, when in "Twelfth Night" Sir Andrew Aguecheil exclaims, "Oh, had I but followed the arts!" Sir Toby Belch replies, "Then hadst thou had an excellent head of hair."

Another piece of advice is, don't burst out into some abnormal kind of German dress. I don't like to see neckties with true-lovers' knots flopping about. The old-fashioned sailors' knot is good enough for me. When I see long-haired fellows with true-lovers' knots I almost fall down in a fit. People who drop into these vulgar errors are looked upon as common fiddlers. Dress like reasonable human beings, and not like people qualifying for the mad-house.

Learn as much as you can in the various branches of your profession. You can not always have your masters with you, and your aim should be to depend upon yourselves. I myself was apprenticed to a cathedral organist and perhaps it is to be regretted that the days of apprenticeship are no longer with us. It is most important that you should acquire the methods of the classics in all directions. Singers, in particular, should study not only the chief parts of a work, but the secondary parts as well. Their first chance will probably be to take a secondary part; but if they are ready for the first part, their opportunity may come sooner than they anticipate. If, however, they insist upon taking the first part, and then fail, it is hopeless to expect any chance.

Most assuredly, thoroughness is absolutely essential. Of course, there must be brains; if you have not got brains you may as well give up music. You remember, the great artist who, on being asked how he produced such beautiful colors, replied, "With brains." So it must be with the musician, whose brains will not be any bigger if he wears long hair and true-lovers' knots.

CHERUBINI'S INDIVIDUALITY.

BY HERBERT ANTCLIFFE.

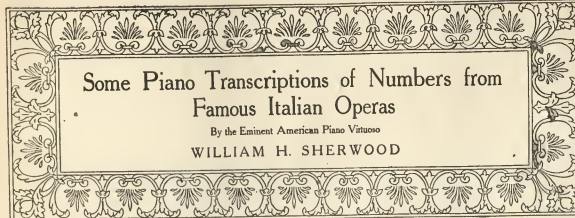
CHERUBINI was, as a composer, the Strauss of his own day; in addition, he was the theorist who restrained the exuberance of younger and of less perfectly balanced composers. In both these ways he was the leader of the school of which, in spite of his individuality, Beethoven was a member. How many of the innovations which Beethoven made owed to the training that he received from and his friendship with Cherubini it is impossible to say. As with all great men, Beethoven has been credited with the complete development of many ideas which he only brought to completion and which were carried a long way on the road from conception to fruition by others. It being more than likely that some of these he obtained from Cherubini. Later, however, had a strong creative talent with which to carry out the ideas which, as a theorist, he formulated. As a master of form—that is, as one who was able to apply the principles of form to his own purposes and was not forced to fit his ideas to the form, he rivaled all his contemporaries; and even he said that he was not equal to up to his ears. His part writing, too, was remarkable for its clearness, a qualification which should surely carry weight in these days when clearness is so necessary and so uncommon. Moreover, his individuality appeared as strongly in his music as in other matters; and it is individuality in expression as well as in substance which will keep art work alive.—*Manuel Opinin.*

THE ETUDE

Some Piano Transcriptions of Numbers from Famous Italian Operas

By the Eminent American Piano Virtuoso

WILLIAM H. SHERWOOD



A few days ago an estimable lady, who has been one of my neighbors, asked, "Who do you consider the greatest composer? Is it Verdi?"

Naturally, I answered that I considered several composers greater than Verdi, naming Bach, Beethoven, Schumann, Mendelssohn, Liszt, Wagner and others. My neighbor is very fond of music and has heard the works of most of the great masters. Therefore, her question set me to thinking and I answered her that people who do not decide upon music for a living, as well as those who do not look to it for higher intellectual enjoyment, unconsciously love the simple, beautiful melodies such as those found in Italian operas far better than the works of the composers mentioned above. The reason for this is, in many cases, require the hearer to possess trained intellectual, aesthetic and emotional faculties before they may be appreciated. The difficulty with much Italian operatic music is that it "sounds better than it is." Our own genial Mark Twain has said of certain music: "They tell me it is much better than it sounds." The difficulty with much Italian operatic music is that it "sounds better than it is." Notwithstanding this there is much in the older Italian operatic music that will prove of permanent value as long as art exists and such writers as Verdi, Donizetti and Rossini composed melodies of great beauty, and these masters also showed appreciation of dramatic possibilities in their works. Such operas as "William Tell," "La Sonnambula," "Il Trovatore," "Mefistofele," "Egmont" and "Rigoletto" bid fair to hold the boards as long as any opera of any school, whether written before or since.

When speaking of transcriptions for the piano, the name of Liszt naturally comes first to the mind. It is doubtful if any such wholly-souled, generous nature will ever again exist among musical geniuses. What Liszt did for the music of the most widely different schools (through his peerless playing and arranging) has never been excelled and scarcely equaled. Liszt's piano arrangements of Bach's organ music are as much a standard to-day as when they were first written. Liszt's arrangements of Schubert's songs did as much as anything else to popularize the beautiful melodies of this genius among song writers. Liszt's arrangements of Wagner selections are equally, or still more, in the foreground. It is well known that Liszt gave both time and money, his best strength and influence to help Wagner. He paid Wagner's debts and finally saw his music successfully brought before the public. The result was that his music dramas revolutionized the world of art. All of this Liszt did without remuneration or expectation of reward.

LISZT'S ARRANGEMENTS.

I have frequently felt that Liszt made decided improvements upon the original in his paraphrasing of works from Italian operas. In his "Miserere," from "Il Trovatore," he has relieved the music by strokes of genius in added parts and modulations, and all in such a manner as to enhance the artistic feeling and spirit of the original. To those accustomed to the polyphonic and intellectual work of the great northern composers there are undoubtedly threadbare passages in the original Italian works, where the tediousness of the accompaniment and ordinary harmonies are unrelieved. At such moments Liszt knew how to put just the right additional touch, in the proper spirit. He did not spoil the works by overloading

them with his own intellectuality to an offensive degree. To illustrate his spirit of fidelity and appropriate appreciation of the composer's genius, it is worth while to mention an incident which occurred during my studies with Liszt. Miss Anna Melhig (the German pianist) was the only one present with myself when, one day Liszt played certain "Etudes" from Chopin, commenting upon their value as studies and their rare beauty as compositions of the highest order. An arrangement by Brahms of the "Etude in F Minor" (Op. 25, No. 2) was characterized as being over-elaborated, Brahms having doubled the principal part (originally written for the right hand with a single "voice" of running melody) by inventing an etude in sixths and thirds, thereby making greater demands upon the left hand by doubling and magnifying the parts of harmony and accompaniment. Liszt made strenuous objections to departing to such extent from the musical meaning and simple beauty of the original, saying that if anybody wished to write an etude in thirds and sixths and other difficulties he had better compose a new piece of music himself, instead of spoiling a beautiful work of genius like that of Chopin. His idea might be compared to the inappropriateness of trying to make a sunflower out of a daisy.

Many other pianists have made "arrangements" and paraphrases of the works of great composers. Tassig gave us masterly examples of piano arrangements from Bach, Wagner, von Weber and Strauss. Von Billow arranged, in a very beautiful way, the "Pastorale" and "Shepherd Song" which we have the "Magic Fire" from "Die Walküre" arranged splendidly by Brassin. Recent adaptations of different organ works of Bach have been carried out in a most masterly manner by Busoni.

EX. I. MISERERE DU TROVATORE.

Paraphrase de Concert. L. M. Gottschalk.



GOTTSCALK-VERDI "MISERERE."

One of the best efforts of our American composer, Gottschalk, can be seen in his arrangement of the "Miserere" from "Il Trovatore." In this we see much evidence of the effectiveness with which Gottschalk bewitched his audiences. In the first cords (to be played as short as though they were picked on the strings of the violin) we find a sonorous melody. This page makes a useful study, to help one learn how to discriminate so as to play two or more tones of unequal dynamic force, with the same hand and at one stroke. If the pedal be used sufficiently late after the attack upon the chord to avoid sustaining the short accompaniment notes, but so as to maintain the sound of melody notes until the next interval, the result will be good. A study of dynamic effects and correct, independent control of the damper pedal is hereby afforded and is well worth the student's attention. (See illustration I.)

The dynamic effect of playing the notes of the well-known melody "I Have Sighed to Rest Me," with brilliant octave embellishments, shows modern and highly effective devices, which Gottschalk knew

how to use to the fullest advantage in his concert playing. If the melody part is played and sustained with sufficient volume and the octaves are played with sufficient lightness of touch, the dynamic effect (with the aid of the damper pedal) can be made good, notwithstanding the temporary dissonance



caused through the pedal. Much depends upon good judgment and taste in shading the tones. Charles Kunkel has transcribed the "Overture" to "William Tell." In this number we have the grace and mellowness of the harmonious and tuneful "Pastorale" and "Shepherd Song" which we have the "Magic Fire" from "Die Walküre" arranged splendidly by Brassin. Recent adaptations of different organ works of Bach have been carried out in a most masterly manner by Busoni.

These two numbers, arranged by Gottschalk and Kunkel, would be very effective concert numbers for many piano players, to whom the Liszt arrangement of the same pieces might prove somewhat too heavy. Both of these men, in the arrangements just named, brought out prominent features of the music in the way of shading and coloring. The hands and the most effective possibilities of the piano. Splendid brilliancy and fine climaxes are to be found with each.

LESCHETIZKI'S ARRANGEMENT OF "LUCIA DI LAMMERMOOR."

Leschetizki's arrangement of the Andante Finale from "Lucia di Lammermoor," by Donizetti, demonstrates that it is only necessary to use one hand to bring out the full expression of the melody with an appropriate and sufficiently colored setting of the harmonies and added embellishments thereto. The work is one of the most useful and brilliant numbers of the far too few arrangements for the left hand. A celebrated pianist once me the experience to one of his fingers, which prevented him practicing with his right hand for several months. During this time he did some good practice with his left hand, including the arrangement of several numbers by Bach for the left hand alone. His experience made a more thorough, serious musician of him. A piece of music for the left hand alone, requiring artistic treatment of bass accompaniment, combined with melody, may do much to give the player thoroughness. It might be well to digress for a moment to speak of Bach's "Chaconne" for the violin, arranged for the piano (left hand only) by

Educational Helps on Etude Music

By P. W. ORÉM

MINIATURE—M. MOSZKOWSKI

In Mr. Tapper's article on another page of this issue will be found a detailed analysis of this piece. Of the set of pieces known as "Miniatures," Op. 28, No. 1, is by far the most interesting. This early *opus* represents what might be termed the lighter vein of this accomplished writer, whose compositions are probably the most truly pianistic of any since the time of Chopin. This "Miniature" requires a polished *legato* style throughout, together with the singing tone. It has been carefully revised, edited and fingered, and the various markings should be strictly observed.

THE TWO GRENADIERS—SCHUMANN.

This is a transcription for piano solo, by the Russian composer Dubouche, of one of Schumann's most famous songs. This is a dramatic setting of Heine's well-known verses. As a finale the "Marsellaise" is most happily and effectively introduced. As the piano accompaniment to this song is so complete in itself, the song is thereby rendered particularly suitable for instrumental transcription. In fact, the song is really a bit of dramatic drama, in which the piano plays a part equal in importance to the voice. This transcription is exceedingly well made. It is not difficult to play and it follows the composer's ideas with the utmost fidelity. In this piece, as should be the case in all song transcriptions, the player should read the text of the song carefully, so as to imbibe its spirit completely, creating an interpretation in accordance therewith. Note the tone painting throughout, and the thrilling effect of the "Marsellaise." This song was first published in 1844.

HIGHLAND LULLABY—G. A. BURDETT.

This is a very interesting bit of modern composition in characteristic vein. In this piece, while the melody is, of course, predominant, to be rendered in songlike manner, the inner voices are also of importance, especially in the imitative passages, where the tenor voice takes up the theme. This piece displays skillful workmanship, and is well worth careful study. It should prove a popular recital number.

VALSETTE—CARLY FLORIO.

This is a graceful and original waltz movement, interesting in harmonic treatment and vigorous in rhythm. The composer, who is of English birth, is now resident in America, where he has won distinction as organist, critic and composer. This waltz must be played with steady and careful shading, in accordance with the composer's markings.

HEART OF THE ROSE—E. LENT.

This is a charming drawing-room piece, quite out of the ordinary. The melodies are taking and expressive, and harmonic treatment is striking. This piece will afford practice in tone production, especially of the singing tone in the *legato* touch, in chord playing, and in expression. A good intermediate pupil should be able to attain much success with it as a recital number. The piece should not be hurried, and a certain freedom in *tempo* is not signified, but desirable.

GOLDEN LEAVES—R. S. MORRISON.

This is another drawing-room piece, also very charming, but of totally different type from the preceding. In this piece the idealized *mazurka* rhythm is employed, hence the effect is dance-like rather than song-like. This piece will require precision of rhythm, and should be played in strict time. The accompaniment to the theme in A flat is printed in smaller-sized notes in order to call the attention of the player to the fact that the melody notes (printed in full size) are intended to be brought out prominently with full round tone. This piece should prove a brilliant recital number.

FRATERNAL MARCH—CHAS. LINDSAY.

In this fine march the unique idea has been successfully carried out of incorporating three well-known hymn tunes. These hymn tunes are much used in a number of fraternal bodies, hence the title of this march. There are many church services, society gatherings and other affairs at which the march may be used to good advantage. While it is of the grand march type, it may be actually used for marching purposes. As a piece of music it is exceedingly well put together.

BUTTERFLY WALTZ—H. WEIL.

This is a bright and delicate waltz movement, not at all difficult to play, but brilliant and effective. It might be played lightly and in a vivacious manner in order to attain the best effect. The finger work must be clean and crisp. A rapid pace is desirable.

AT THE FAIR
VESPER CHIMES } E. SOCHTING.

These two numbers are taken from a set of characteristic pieces entitled "In Autumn." They are novelties from the pen of a successful modern German teacher and composer. While easy to play, these pieces display genuine musicianship in their construction. "Vesper Chimes" is especially clever in its working-out. Each of the pieces has the picturesque, descriptive quality. In "At the Fair" all the hurly-burly of a rustic merry-making is suggested. In "Vesper Chimes" the bell effects are beautifully brought out. These two pieces may be played as a single number by making a D.C. as suggested in the music.

ON THE DEEP SEA—SIDNEY STEINHEIMER.

This interesting little number is from a new set of teaching pieces of more than usual merit. "On the Deep Sea" may be used as the very first piece in which a pupil is asked to play with both hands in the bass clef. Its descriptive quality will appeal to young players.

QUARTET FROM "RIGOLETTO" (FOUR HANDS)—VERDI-ENGELMANN.

This number appeared as a piano solo in the August number of *The Etude*. In response to numerous demands this transcription has been arranged for four hands. In this arrangement the effect of the piece is much enhanced. It must be practiced carefully in order to attain a good ensemble, bringing out prominently the more important voices.

INTERMEZZO, FROM "CAVALLERIA RUSTICANA" (VIOLIN AND PIANO)—MASCAGNI.

This is one of the most famous instrumental numbers in modern opera. Mascagni was born at Leghorn in 1853. His greatest success, "Cavalleria Rusticana," was produced at Rome in 1890. The "Intermezzo" is played between the two principal scenes of the opera. It is always received with enthusiasm. As arranged for violin it makes a most effective recital number.

MARCH OF PRIESTS, FROM "SEMIRAMIDE" (PIPE ORGAN)—ROSSINI-BEST.

"Semiramide" is a florid opera of the old-fashioned type, which is still occasionally performed. It contains many gems of melody. This opera was first produced at Venice in 1823. The "March of Priests" is taken from one of the most striking scenes in the opera, one of gorgeous Oriental magnificence. The organ transcription of this brilliant movement has been made by the famous English concert organist, W. T. Best (1826-1897). It should be played in broad, postlude style, very distinctly, and with full and rich registration. A fine recital number or festival postlude.

THE VOCAL NUMBERS.

J. W. Lerman's "Guide Me, O Thou Great Jehovah" is an excellent setting of the familiar hymn, melodious, emotional and full of color. Church singers will be able to make good use of this song. The voice part affords a splendid opportunity to the singer, and the accompaniment is full and richly harmonized.

Geo. Chagman's "A Lover's Envoy" is a musically setting of one of Henry Van Dyke's new lyric poems. It is a beautiful love song, one that should appeal to all singers. It should be sung in broad and impassioned manner.

LISZT ON THE PLAYING OF HIS CONTEMPORARIES.

BY FREDERICK NIECKS.

WHILE unspeakably disdainful of the Mendelssohns, Liszt describes Mendelssohn himself as always aristocratically noble. Of his pianoforte playing he remarks that Mendelssohn had more warmth and less technique than Thalberg.

A virtuoso's characterization of his fellow virtuosi cannot fail to be interesting, and may be forming. "At Paris Thalberg was in his time a greater favorite than I. It is true I surpassed him; but with him everything seemed already smooth, whereas with me everything was wild—a *Torquato* of feelings."

Of Moscheles Liszt says that he had no rhythm in his playing, but that he wrote a very correct style, and that the virtuosic passages in his first concerto are very good. Chopin, according to Liszt, was incomparable, and most fascinating in the *salon*, for he played with the most subtle delicacy, and had little strength. He never was able to do justice to the C minor study. As to his studies generally, they are unique for poetry and usefulness.

For Rubinstein Liszt had a great liking. "He plays the Erlking paraphrase better than I do." But he was quite aware of Rubinstein's excessive love of noise, of the Tartar strain in his blood. If Liszt was often frightened by Rubinstein's playing, fearing that the piano might go to bits, he yet admitted that it suited him well. The Russian pianist's weaknesses were good naturedly satirized by Liszt. Of Rubinstein's interpretation of Liszt's little and pretty easy *Valse-Improvisu*, the composer said that he played it like a grand concert piece, quite a pendant to his own "Watschen Walter" (the *Valse coprice* in E flat major). Rubinstein's *tempi* and other licenses Liszt illustrated by beginning the first movement of the Moonlight Sonata allegro, and showing in the last movement the marching up of the parading troops.

From the pianists to the violinists is but one step. "Paganini's playing could carry one away, but he remained nevertheless superficial." This is an after-thought and as such correct. But were the young men carried away by Paganini, Liszt included, wrong, although they had no thought of the superficiality of what raised their enthusiasm and inspired them? It is difficult to agree altogether with Liszt when he declares that Clementi was a mere mechanician. What we may admit is that form and even formalism and conventionalism predominated in most of his music.—*Monthly Musical Record*.

HABIT IN SCALE PLAYING.

BY F. P. OLIVER.

WHEN once formed, habit has so powerful a hold upon individuals that it becomes almost second nature. Taking this truism as an object lesson, if young piano pupils early in life are induced to form the scale habit, they are becoming acquainted with one of the essential and important vital points in music. As a rule children have a pronounced aversion for the practice of scales; but, if teachers exercise diplomacy and firmness in securing promises from their pupils to always begin their practice period by first practicing the scale that is to be worked on for the next lesson and then always begin the lesson with scale practice, the habit is soon formed and lasting.

If a new pupil is given the scale C, major, and gradually, all the different positions, by the time these are mastered so they can be played with a good firm *legato* touch, the rest of the major scales in sharps should be well under headway. The first scale can then be dropped from the regular lesson but not from practice, and the next one treated in the same manner, and so on through both the sharps and flats before the minor scales are begun. An occasional review of all back scales is helpful and necessary. Very soon a child takes great delight in trying to make the different positions of the scale "sound like a piece," and always recognizes a passage in thirds, sixths, or tenths with pleasure when they discover it in other music.

By this method the scales are readily and pleasantly learned and the scale habit formed.

To Dr. S. G. Frank, N. Y. C.

BUTTERFLY VALSE

HENRI WEIL

Intro.

Moderato M.M. ♩ = 60

The musical score for "Butterfly Valse" by Henri Weil is presented in a standard musical notation format. It begins with an introduction marked "Intro." and "Moderato M.M. ♩ = 60". The main body of the piece is written for piano, with various musical notations including notes, rests, and dynamic markings such as "dolce" and "f". The score includes a section labeled "last time to Coda" and a "CODA" section at the end. The notation is clear and detailed, showing the progression of the melody and harmony throughout the piece.

AT THE FAIR

AUF DER KIRMESS
INTERMEZZO

EMIL SÖCHTING

Allegretto M.M. $\text{♩} = 108$

* These two numbers may be played as a single piece by returning to the first and ending at Fine

VESPER CHIMES

VESPERGLÖCKLEIN

EMIL SÖCHTING

Moderato M.M. $\text{♩} = 69$

QUARTET FROM "RIGOLETTO"

VERDI

SECONDO

Transc. by H. ENGELMANN

Moderato

Primo

File

M. M. ♩ = 63

Moderato

Primo

mp

pp

p

f

pp

p

f

pp

ff

etc.

Solo

M. M. ♩ = 63

1 4 3 2

7

3

4

3

2

QUARTET FROM "RIGOLETTO"

VERDI

PRIMO

Transc. by H. ENGELMANN

M. M. ♩ = 68

Moderato

M. M. 68

Moderato

f *pp* *p* *pp* *brill.* *loco* *pp* *p* *pp* *Secondo* *p* *mf* *ff* *mf* *leggiro* *p* *mf* *cresc.*

THE ETUDE

SECONDO

dolce
p

dolce con espress.
p

stringendo
mf

cresc.
ff

dolce con espress.
p

stringendo
cresc.

stringendo
ff

Quieto
p

ff
p

THE ETUDE

PRIMO

dolce
p

loco Solo
dolce

stringendo
mf

cresc.
ff

dolce
mf

stringendo
cresc.

stringendo
ff

Quieto
f

ff
loco

MINIATURE

Edited and Fingered by
MAURITS LEEFSON

Sweet Souvenir

MORITZ MOSZKOWSKI, Op. 28, No. 1.

Allegro moderato M.M. ♩ = 120

mp semplice

p

molto

cresc.

espress.

dim.

grazioso

molto

HIGHLAND LULLABY

Larghetto tranquillo M.M. ♩ = 46

GEO. A. BURDETT, Op. 16, No. 3.

pp

p

mel. marc.

pp

mel. marc.

mf

decresc.

p

pp

ppp

THE ETUDE VALSETTE

CARYL FLORIO

Moderato M.M. ♩ = 80

p *mf* *cresc. poco* *a poco*
poco rit. *Tempo di Valse* *mf*
mf *poco dim. al* *mf*
p marcato la melodia
CODA *cresc. poco a poco* *cresc. molto* *ff al fine*
sec.

THE ETUDE

p *mf* *cresc. poco* *a poco*
poco rit. *Tempo di Valse* *mf*
mf *poco dim. al* *mf*
p marcato la melodia
CODA *cresc. poco a poco* *cresc. molto* *ff al fine*
sec.

THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

R. SCHUMANN

Transcribed by
A. DUQUE

Moderato M. M. ♩ = 92

To France were returning two Grenadiers, In Russia they had been taken, And when they came to the German frontier,
 Their courage was sadly shaken, 'Twas there that they both heard the sorrowful tale, That France's proud realm had been
 shaken, De-feat-ed and scat-ter'd the va-li-ant host, And the emp-er-or, the emp-er-or, been taken.
 How bit-ter-ly wept then the gre-na-diers, At hear-ing the ter-ri-ble
 story, And one then said "A-las! once more my wounds are bleed-ing and go-ry!" The other said "My sun is
 set, With thee I would die glad-ly, But I've a wife and child at home, With-out me they fare
 bad-ly" What matters my wife, what matters my child, A heav-i-er care has a-ri-sen. Let them beg or pray When they

hungry are My Em-pe-ror sighs in a prison! O grant me bro-ther, but one prayer, If my
 hours I now must num-ber, Take with thee my corpse to my native land, In France let me peace-ful-ly
 slum-ber, My cross of honor with rib-bon red, Then on my bo-som place thou. Give
 me my mus-ket in my hand, My sword a-round me brace thou. Thus will I lis-ten and
 lie so still, and watch like a guard o'er the forces, Un-til the roar-ing of canon I hear, and tramping of neighing
 horses. Then o-ver my grave will my Em-pe-ror ride, While swords gleam bright-ly and rat-tle, While swords gleam bright-ly and
 rat-tle. Then arm'd to the teeth will I rise from the grave, For my Em-p'r, my Em-p'r to battle!

Adagio

FRATERNAL MARCH

CHAS. LINDSAY

INTRO.
Tempo di Marcia M.M. ♩ = 100

CHAS. LINDSAY

"All Hail the Power of Jesus' Name"

Maestoso

Adeste Fideles"

grandioso

ben marcato

Marziale

Andante

p *f* *mf* *ff* *rit.* *cresc.* *marcato*

THE ETUDE

This page contains musical notation for the piece 'ON THE BEER'. It features four systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, *p*, *marcato*, *ff*, *atenno*, and *p.c.*. The piece is written in a key with two flats and a 2/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5.

ON THE DEEP SEA

Andante M.M. ♩ = 80

SIDNEY STEINHEIMER

p *f*

p *f* *dim. e rit. pp*

[illegible]

GUIDE ME, O THOU GREAT JEHOVAH.

W. WILLIAMS

Andante M.M. ♩ = 66

J. W. LERMAN

mf

poco dim.

p

Guide me, guide me, O Thou great - Je - ho - vah, Pil - grim thro' this bar - ren land; I am weak, but

poco dim.

p

Thou art mighty Hold me with Thy powerful hand; Bread of heav-en, Bread of heav-en, Feed me, feed me

f

ff

p

f

rall.

till I want no more, till I want no more.

rall.

p

Allegretto M.M. ♩ = 80

mf

Op - en now the crys-tal foun - tain, Whence the heal - ing streams do flow;

mf

f

f *cresc.* *un poco più mosso* *ff* *rall.*

Let the fiery, cloudy pil - lar - Lead me all my jour - ney through, Lead me all my jour - ney

f *cresc.* *un poco più mosso* *ff* *rall.*

through: Strong de - liv - er - er, Strong de - liv - er - er, Be Thou still my strength and

f *ff* *mf*

shield, Strong de - liv - er - er, Strong de - liv - er - er, Be Thou still my strength and shield.

rit. *mf* *poco rit.*

When I tread the verge of Jor - dan, Bid my

mf *poco rit.*

Tempo I.

mf *poco rit.*

In the midst of *a tempo* *In thy*

anx - ious fears sub - side; Death of death! and hell's de - struc - tion! Land me

a tempo *f*

THE ETUDE

Andante *rit.* *mf* *atempo*

safe on Can-aan's side. Land me safe on Can-aan's side: Songs of prais-es, Songs of

rit. *atempo*

cresc. *f* *3*

praises I will ev-er give to Thee, Songs of prais-es, Songs of prais-es I will

cresc. *f*

cresc. *ff* *molto rit.* *fz*

ev-er give to Thee, Songs of praises I will ev-er give to Thee.

ff *molto rit.* *atempo* *rit.*

To the Comedy Opera Club, Staten Island, N.Y.

A LOVER'S ENVY*

HENRY VAN DYKE
Moderato

GEORGE CHAPMAN

I en-vy ev-ry flow'r that blows Be-side the pathway where she goes, And

ev-ry bird that sings to her And ev-ry breeze that brings to her The fra-grance of the rose.

rall.

* Also published for Lower Voice. From "The White Bee and other Poems." Copyright 1909 by Charles Scribner's Sons.

THE ETUDE

I en-vy ev-ry po-et's rhyme That moves her heart at ev-en time, And ev-ry tree that

wears for her its bright-est bloom, And bears for her the fruit-age of its prime. I en-vy ev-ry

south-ern night That paves her path with moon-beams white And sil-vers all the leaves for her And in their shadow

weaves for her A dream of dear de-light. I en-vy none whose love requires Of her a gift, a

task that tires; I on-ly long to live to her, I on-ly ash to give to her All that her heart de-sires

rall. *ff* *atempo* *rall.* *ff*



Italy's Musical Influence on Other Nations

By ARTHUR ELSON

It is undoubtedly true that Italy has been the most important nation in musical history. Other countries have usurped her place in the last century or so, but her supremacy was of long duration, and dates from before the fall of the Roman Empire.

Church singing, so important during the middle ages, was based on the Ambrosian and Gregorian systems. These included eight different modes, or "tones," for use in sacred music. Ambrose was Bishop of Milan at the end of the fourth century, while Gregory was Pope in the sixth. It is said that later Popes perfected the system, but we find it in full bloom before the time of Charlemagne. When that monarch found differences and opposition between the French and Italian singers in his realm, he asked them, "Where is a stream purest,

trina was called "The Saviour of Music."

A number of the Monteverde, while at the end of the sixteenth century Alessandro Scarlatti was in full activity. Meanwhile, other countries had again followed Italy's lead. In Germany, we find Heinrich Schütz first in point of time, while Reinhard Keiser and others founded a later school at Hamburg. In France Lully preferred to write ballets rather than operas, but he based these on Italian models, and was himself an Italian by birth. In England Purcell was the pioneer in opera, and composed works of much beauty. His "Dido and Aeneas" is sometimes revived as a curiosity, but its music is welcome for the freshness and beauty displayed, as well as for the historical interest. Readers of THE ETUDE know already how the Italian terms for tempo marks became general at this period, even though Lully did not adopt them. They form a list of words that are more widely known than any language, for they have entered all civilized tongues. It is a pity that modern composers sometimes try to introduce terms from their own languages. The meaning of *allegro* and *andante*, for instance, is known to cultivated people in many nations, while the words *maestri* or *lebbati* will make them stop and think.



G. A. ROSSINI.

Whose long residence in Paris had a great influence on French musical art.

at its source, or further down?" Naturally, his courtiers responded, "At its source." "Then go to Italy," he replied, "and get the proper methods there." We find the Italian Church sending out two envoys, Peter and Romanus, who founded singing schools at Metz and St. Gallen.

In the fifteenth and sixteenth centuries Italy became preeminent in counterpoint. England originated that method of composition, and the great Netherlands school brought it into popular favor, but Italy added to it a lofty dignity that was found nowhere else. Palestrina marks the culmination of the Italian school. The Flemish masters had set the fashion of writing masses around some popular tune, and the tenors, who held the melody in those days, would often sing the words of the song instead of the sacred text. This occasioned such criticism that the Council of Trent was ready to abolish church singing altogether. But some of its members, of the value of Palestrina's work, so it was decided to let him compose a mass, in order to settle the question. He wrote not only one, but three, of which that of Pope Marcellus was the best. Italy and noble style was recognized at once, and made the Council admit that the contrapuntal works were well worth keeping in the service. From this Pale-

count of the misfortunes and persecutions that followed him. His technique was so great that he could do many things which his successors have found impossible. Doubtless this was due to long practice; for in early youth he was compelled by his father to work many hours every day, and in later times he would do the same thing voluntarily. He used to boast of some fanciful secret about violin playing that he could reveal, and it is a fact that a pupil of his, Catarina Colegano, gained from him a brilliancy of style that astonished all Italy; but the real secret was probably the old familiar way of hard work. Paganini did not found a school, like Corelli or Tartini, for his compositions were not especially distinctive; but his technical achievements have served as a model for all later performers.

HANDEL IN ITALY.

It was not only in contrapuntal times, but for the two following centuries that a sojourn in Italy was regarded as a necessary part of a musical education. It is not surprising, therefore, to find Handel at Florence in the year 1706. Handel was famous for his playing on the harpsichord. The story goes that once, at a masked ball, he sat down and began playing upon that instrument. The Theresian of the harpsichord, as the wonderful performance, said, "It must be the famous Saxon or the devil." In Rome a competition in playing was arranged between Handel and Domenico Scarlatti. Handel was declared victor on the organ, while the result on the harpsichord was left in doubt. As already stated, Scarlatti was a wonderful harpsichord player, but after this event, whenever he received praise for his skill, he would speak of Handel, and cross himself in token of admiration.



CHERUBINI.

Long resident in Paris.

OPERA AND ORATORIO.

ITALY'S INFLUENCE ON GLUCK AND MOZART.

Gluck was another composer to visit Italy, going under the patronage of Prince Melzi. During his stay in that country he became Cavaliere of the order of the Sprone d'Oro, or golden spur, and he was afterwards extremely punctilious in demanding the title of Ritter von Gluck. His earlier works were all in the Italian style, including the opera "Artaserse," "Cleone," "Siface" and others. Their reception was so favorable that he was called to London, to become composer at the Haymarket Theatre. Gluck's Italian successes, and the reforms they caused in opera, have obscured his earlier works. But there can be no doubt that his study of Italian methods gave him ease and facility.

Mozart, too, spent some years in Italy, going there in 1770. Like Gluck, he won a series of operatic triumphs, and received many honors, including knighthood. One remarkable feat of his was the reproduction from memory, after one hearing, of a celebrated miserere, by Allegri, which was sung only in the Sistine Chapel. Though Mozart was a natural genius, if ever there was one, yet the Italian influence shows plainly in his works.

ITALIAN COMPOSERS IN OTHER LANDS.

If foreign composers gained by living in Italy, it is also true that Italian composers exerted a powerful effect by going abroad. Thus, in 1776, we find Paisiello assuming control of musical matters at the imperial court of Russia, and becoming the most important factor there in the tonal art. Some ten or eleven years later Cimarosa occupied the same position, while Paisiello became a favorite with the rising Napoleon. Cimarosa became a leading figure in Vienna, too, where he brought out his famous "Matrimonio Segreto," in 1792.

Rossini was another Italian who became prominent in foreign countries, even if his influence was not of the most artistic sort. Vienna, London and Paris took turns in giving him admiration. The works of Rossini, Bellini, Donizetti and the earlier Verdi show much of special display rather than depth of thought, but no one can deny the important part they have played in the music of all civilized



VIOITI.

Long resident in London and Paris.

By CHARLES DORAN.



SIR PAOLO TOSTI.

The famous song composer whose popularity and long residence in England led to knighthood.

countries. That Rossini possessed real greatness is shown by his last opera, "William Tell," in which he attained something loftier than the conventional style of his early works.

A greater composer than Rossini was Cherubini, who settled in Paris. From the advanced state of his orchestral work, he was spoken of as an Italian who lived in France and wrote German music. His overtures are still admired on the concert platform, and his operas still revived on the dramatic stage, while the sacred compositions of his later years show much beauty. Another Italian to win remarkable operatic triumphs in Paris was Spontini.

ITALY'S DECADENCE.

The nineteenth century saw a musical decadence in Italy. The ever grace of her earlier music was lost, and there were no Scarlattis or Cimarosas to relieve the monotony that came after the Rossini school. While Germany brought forth her Beethovens and Schumanns and Wagners, Italy stood still. Thus we find that in 1850 Italy had almost no concert halls, and even the churches were content to use operatic airs set to sacred words. Some years after this Pinielli organized an orchestral concert at Rome, and engaged sixty musicians; but the box-office receipts were only fourteen francs. Sgambati produced a Beethoven symphony, but had to pay for it out of his own pocket. Opposition came from two classes—those who disliked instrumental music, and those who fought against German influence. But in 1870 the Queen gave her support, and this brought many adherents. Since then other countries have paid back a fraction of the great debt they owe to Italy.

THE RENAISSANCE OF MUSICAL ITALY.

But Italy could not remain long in the background, at least in opera. The works of Verdi's later years brought her renown, while Mascagni's "Rustic Chivalry" gave the world a new model for short works of dramatic intensity. Leoncavallo followed Mascagni's lead, and now Puccini uses a higher style than even Leoncavallo. Sgambati has written symphonies, Bossi has produced great organ concertos and other large works, while the cantatas and operas of Wolf-Ferrari are welcomed in many countries. In sacred music, too, there is renewed activity, due to the efforts of Perosi.

Italy, then, must surely be accorded first place among the nations for her services to music. Her early church singing, her lofty contrapuntal work, her service in opera, oratorio, violin and piano music, have kept her in the van of musical progress for over a thousand years; so she can well afford the century of rest from which she has now awakened.

The much-undated brilliancy of execution no longer dazzles the public as it did of old. Nowadays it is a genius only that carries an audience away with it—Mendelssohn.

By A TEACHER.

It was Vincenzo Bellini who once said, "Genius seems indeed to have smiled upon great musicians in their youth," and according to the biographers of the famous composers he was right. The great *maestros*, with rare exceptions, have shown their marvelous talents for music early in life. Mozart at six years of age composed a minuet, at ten worked on a chanson, and at twelve astonished the world by the production of two or three beautiful sonatas.

Even at nine years of age played his own compositions before the Queen of Bavaria, and when but twelve years old conducted the imperial orchestra at Presburg, exciting universal astonishment.

Verdi was scarcely past twelve years of age when he was organist in the village church where he lived, and when fourteen was offered the leadership of a public band at Sorrento.

Donizetti when at school, a mere child, composed sacred waltzes and won for himself the title of "the boy composer." He tells us himself how he loved music above everything else as a child, and how his father threatened to send him to work at a cobbler's if he neglected his school work for his music. At fifteen Donizetti had composed much of the music for an opera he was in later years to produce. When twenty he had written the airs for *Lucia di Lammermoor*, and a year later gave to the world his beautiful *Ville du Regiment*.

Weber wrote much in his youth, but being of a very timid, bashful and retiring nature, he did not let the manuscripts pass out of his possession for some years after. The story is told that when he was fourteen years of age he wrote a little opera and hid the manuscript. A friend found it and took it to the choir master of the village in which the Weber family resided. The man was charmed with the music to the opera and wanted to know at once who was the composer, and when, after much difficulty, he succeeded in finding out, he sent for young Weber's father and told him what wonderful possibilities lay in his boy, the result was that Carl Weber possessed of every qualification to study music.

Gounod was not quite nine years old when he wrote a waltz and several petits chansons. At twelve he composed a little opera, and before only another year had passed won fame for himself by his wonderful talent for music.

Chopin, always sad and dreamy, when a child composed a nocturne and was scarcely fifteen years of age when his first works, preludes, polonaises, mazurkas and waltzes were already attracting much attention in the musical world.

In youth Chopin showed poetic fancies, which he loved to associate with his earlier musical creations, and his biographers tell us he got the title of "moonlight composer," as much on account of his fondness for composing seated at the piano, near the window, with no other light in the room than that cast by the soft rays of the moon, as on account of the peculiar dreamy, mysterious sadness of many of his nocturnes. Chopin wrote much in his earlier years, and his most beautiful works, in fact, are those that he tells us he found it often difficult to find a name for every one of his compositions. It is said of a great Italian musician that the inspiration that gave birth to his *Ermani* and *Traviata* came to him in his youth, and his *Il Trovatore*, too, it is said, was "running through his head" when he was a boy organist at Padua.

That shy pupil is a fit object for compassion, and her teacher is equally entitled to commiseration. Shyness militates against the exhibition of talent that may be quite remarkable, and the shy child's teacher may have to bear criticism which she in no way deserves. The ordinary modesty and self-deprecation of the young girl is to be admired, but any excess of these attributes is to be deplored. What should the teacher do in her endeavor to mitigate to some extent the morbid nervousness from which so many pupils suffer—or at least give way to? Obviously it is of no use to be cross or disdainful with them, nor, on the other hand, is it too much to be likely to remove the complaint. Sincere and carefully-expressed encouragement, where deserved, is a good thing, and should not be withheld. It is infinitely better to tackle super-shyness with than the weapon of ridicule. Some young pupils are not even laughed out of what is after all a congenial failing, and any attempt to apply such treatment will only make matters worse.

The establishment of perfect confidence between mistress and pupil should be aimed at from the very first, and from such a relation the best results possible will accrue. The young pupil must feel that her teacher is her friend, and peradventure the abnormal feeling of diffidence will disappear, and the teacher will not notice the stumblings at every lesson, which are totally absent from the performance when the pupil is practising at home. Gradually, it may be hoped, the feeling of constraint will wear off, and she will be able to do justice to herself in the eyes of the teacher; and this state of mind having been arrived at the fear of the criticism of friends, who really only want to enjoy, will vanish, and the teacher will be accorded the credit due to her.

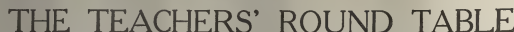
The friendships of teacher and pupil thus formed have often been of lifelong standing, even when the formation has been a question of time. It will be admitted that there is at the outset a bar to the foundation of friendship where the teacher (the woman) is full of enthusiasm for musical art, and the pupil (the girl) is so constituted as to be cold and distant, through shyness; seeming to shrink from every friendly advance of her teacher, and returning only apathy for earnest and downright sympathy. But, despite the tempering concavity of her avocation, the music-mistress who is of a kindly nature will exert her utmost to make the pupil recognize in her a friend, and in the end she is bound to win. Gradually the ice will be melted, and the natural promptings of the heart towards evident kindness will result in a reciprocated feeling—*Music*.

Music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings.—*Addison*.



FERRUCCIO BUSONI.

The most eminent of living Italian pianists, whose services as a teacher in Germany, Austria and America have been most valuable.



MUSIC FOR SIX HANDS

OCTAVES

STIFF HANDS.

CZERNY'S STUDIES

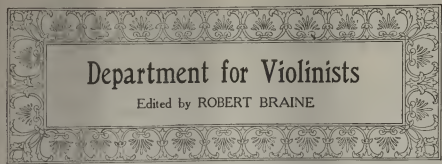
In order to do without instruction one must be very peculiarly constituted. One must be possessed of the pedagogical faculty to a marked degree. One must have within oneself those qualities for observing and detecting the right means leading to the end and which every good teacher possesses. In other words, one must be both teacher and pupil. This is a rare combination, since the power to teach, to impart instruction, is one that is possessed by very few. It is far better to study alone than to study with a poor teacher. The teacher's ability, particularly in the case of vocal students, is very great. So very much depends upon it. A poor teacher can

Please mention THE ETUDE when addressing our advertisers.

organs (\$2), and "The Pedal Organ, No. 2," for pipe organs only (\$2).

OUR FULL ORGAN CATALOG FREE

THE LORENZ PUBLISHING CO.
150 Fifth Ave., New York, N. Y. 10011



Department for Violinists

Edited by ROBERT BRAINE

THE VIOLIN ART IN ITALY.

STRADIVARIUS AND PAGANINI. Italy's gift to the art of violin playing is the one given the most perfect of all instruments—the highest type of the Cremona violin—and the other enlarged the boundaries of violin technique to undreamed-of lengths. Stradivarius marks the culmination of the greatest school of violin making the world has ever known, while Paganini, taking up the art of violin playing where the early Italian masters left it, exhausted every resource and discovered every musical effect of which the violin is capable. It is impossible to exaggerate the importance of the development of the violin into the form in which the Cremona masters finally left it. The violin, viola, cello and double bass are the foundation of the modern orchestra. Without them modern music, as we know it, would be impossible. The greatest music of the world has been created for them. Without the instruments of the violin tribe the most beautiful chamber music in the world—string quartets, trios and the many forms of ensemble music of which strings are the basic element—never have been written. Opera and oratorio, as we know them, would also be impossible without a grand orchestra, of which the strings are the foundation. So perfect an instrument as the Cremona violin has proved a constant inspiration to composers, and some of the most noble concertos of the world have been written for it.

Italy gave the violin to the world and taught it how to play on the instrument. The development of the violin by the makers of Brescia, Cremona and other Italian cities is one of the most interesting achievements in the history of human art, and should be carefully studied by every student of the violin. Taking the crude rebe, a two or three-stringed instrument, played with the bow, and in use in the twelfth and thirteenth centuries, Italian genius gradually developed it into the most perfect of musical instruments—the violin as we know it today. Few instruments made by man have reached such a state of perfection that no further improvement seems possible. There is one, however—the Cremona violin as left by Stradivarius. Since his time violin makers have done little else than copy his work with more or less success.

SOME EARLY VIOLIN MAKERS.

The invention of the violin is quite commonly ascribed to Gaspar Diuifpragcar, of Bologna, early in the sixteenth century, although some authorities claim that he only made lutes and that existing violins bearing his name are not genuine. The first centers of violin making in Italy were Bologna, Brescia and Cremona. In Brescia violins were made by Gaspar di Salo, the two Zanettos, Rodiani and Maggini, from 1580 to 1650. Maggini was one of the greatest violin makers of Italy and made many instruments of the highest class, some of which are now in exist-

ence, and which have always been highly prized by artists. The great violinist, De Beriot, used a Maggini violin for many years. In Cremona, a town of medium size, in the midst of a rich agricultural district of Lombardy, however, that the making of violins centered. Cremona was a noted center of art and music, and there were many monasteries in the neighborhood which vied with each other in the richness and splendor of their services and furnished constant employment to artists, composers and makers of musical instruments. For



ANTONIO STRADIVARI IN HIS WORKSHOP.

two centuries the violin-making art flourished in Cremona, and its instruments found their way all over the world. The growth of the art in Cremona was largely due to the genius of the Amati family. Andrew Amati (1520-1577), the head of the house and the founder of the Cremonese school, made many improvements in the violin, and instructed his sons and many pupils. Nicolò Amati, his brother, made double basses. His two sons, Antonio and Gerolamo, were taught by their father and made excellent instruments. The greatest of the family was Nicolò (1596-1684), son of Gerolamo, who made superb violins, which are still of great value and have much beauty of tone. The last of the family to make violins of note was Gerolamo, a son of Nicolò.

AMATI VIOLINS.

The Amatis were natural artists, and in their construction followed curves and outlines of great beauty. In their work the characteristic Cremona varnish appears, and they seemed to possess that peculiar instinct for choosing wood of great sonority, which will produce violins of noble tone. The Amati violins do not possess the volume of tone of those of Stradivarius or Guarnerius, but for sweetness and quality of tone and beauty of design they are surpassed by no violin maker. They have used violins made by the Amatis, and especially by Nicolò Amati.

Nicolò Amati (1596-1684) copied minutely the violins of his father at first,

but between 1640 and 1650 developed his own characteristic style. His violins became larger and he made many changes in them. Nicolò Amati's greatest service to the world was his instruction of Antonio Stradivari (Antoni Stradivarius in the Latin language), who carried the Cremona violin to its ultimate perfection.

THE PERFECT INSTRUMENT.

The "greatest in the world" is a much-abused phrase, but there is no doubt that it is applicable to Stradivarius. He is universally admitted to have been the greatest violin maker who ever lived. He was born in 1644 and died in 1737, at the age of ninety-three. A pupil of Nicolò Amati, he still had a distinct style of his own from the start, which he constantly kept changing and developing. His violins were made with the most consummate skill. He lowered the arch made changing and developing. His violins were made with the most consummate skill. He lowered the arch

made worth \$200,000.00 at \$100,000 each. His violins are somewhat variable in tone, as his experiments did not always turn out well. In some of them he made the top too thin, thus spoiling the tone. His best violins have never been surpassed. Many of the world's most noted players have played on "Strads," notably Pugnani, Lafont, Viotti, Ballo, Habeneck, Rod, Spohr, Ernst, Joachim, Sarasate, Remenyi, Witkowski, Kullik, Norrmann, Nereus, Maresch, Ludwig, Macmillan, Elman and many others.

JOACHIM ON THE "STRAD."

One of the most remarkable tributes ever paid to the violins of Stradivarius was that of Dr. Joseph Joachim, the late eminent violinist, who said: "While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of the celebrated makers exhibit the union of sweetness and power in so preeminent a degree as Giuseppe Guarneri (del Gesù) and Antonio Stradivarius. I must pronounce the latter as my chosen favorite. It is true that in his brilliance and clearness of tone, and in his liquidity, Guarneri in his best instruments is not surpassed by him, but what appears to me peculiar to the tone of the Stradivari is a more unlimited capacity for expressing the most varied accents of feeling. It seems to well forth like a spring and to be capable of infinite modification under the bow. Stradivari's violins affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically requiring from the player that he shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily brought out, as in the case of many other makers. Their vibrations increase in warmth the more the player, discovering their richness and variety, seeks from the instrument a sympathetic echo of his own emotions, so much so that these violins seem like living beings, and become, as it were, the player's personal familiars—as if Stradivari had breathed a soul into them in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, and as positive works of art."

GUARNERIUS VIOLINS.

Another great family of violin makers of Cremona was the Guarnerius or Guarneri. Andreas, the father of the house, made instruments bearing dates from 1691 to 1695. His two sons, Joseph and Peter, and his grandson, Peter of Venice, all made violins of some note, but the genius of the family was his nephew, Joseph del Gesù, who is called the "Giganti."

J. H. S. on the labels of his violins. His best violins at the present day bring enormous prices, and are much sought after by artists. His violins are made with bold and rugged outlines, and his one aim was to produce violins with a powerful tone. He constantly sought for sonorous wood, and the story is that he found a piece of nine of vast size of exquisite quality, which possessed wonderful properties for the production of tone, out of which he made many violins, and which he considered a masterpiece. There is a story that Joseph Guarnerius made violins while serving a term in prison for some offense, making them out of wood which was brought in by his daughter, the wife of his jailer, who also sold the violins outside the prison for whatever they would bring. A number of alleged Guarnerius violins have been played by violinists, and are known as "prison" violins. It is believed, however, that the whole story is false, and that most of these crude violins are counterfeits. Joseph Guarnerius was undoubtedly a violin-making

genius. He only worked twenty-five years, so his violins are somewhat scarce. His violins are eagerly sought for by artists, many of whom prefer them to all others. Paganini's favorite violin was a Guarnerius, with which he did his sensational solo work.

Other notable violin makers of Italy were Tommaso Balestrini, of Cremona and Mantua; Carlo Bergoni, of Cremona, the best pupil of Stradivarius; the Gaetano family, who worked mostly in Naples; the Gadagnini family, all eminent makers, in Cremona; Montagna, in Venice; Ruggeri, of Cremona; Serafino, of Venice; Storioni, the last of the great Cremona makers; Testore, of Milan, and many others.

THE MYSTERY OF THE CREMONA.

The making of Cremona violins, and especially of the varnish with which they are covered, is commonly classed as among the lost arts. The diversity of opinion as to the subject among various authorities is one of the most extraordinary chapters in the history of any of the arts. A large number of causes have been assigned as the secret of the extraordinary merit of Cremona violins. Among these are the superiority of the varnish, the character of the wood used, the great age of the violins, the sympathetic tuning of the tops and backs of the violins to different notes, the great amount of use which the violins have had, etc.

Some authorities even go to the length of saying that the superiority of the Cremona violins, and claim that violins have been made by modern makers which are their equal in every respect.

MODERN IMITATIONS.

Hardly a year passes but what some ambitious violin maker, with great flourish of trumpets, announces that he has discovered the longest secret of the Cremona violins, and is prepared to duplicate the work of Stradivarius and Guarnerius. Some few converts may be made, but the great body of the musical world calmly smiles, and goes on paying ever-increasing prices for the old Cremonas.

It is an almost incredible fact that after flourishing for more than two centuries in Cremona, and other Italian cities, the art of violin making should have almost died out there, to such an extent that even the art of making the beautiful, lustrous Cremona varnish, which lies on the violin like a coating of gold, should have been forgotten, as well as the secret of selecting the wood, and other secrets of the violin-making art.

SOME HIGH PRICES.

The best violins of the great Italian masters command enormous prices, and their value is steadily increasing. Those of Stradivarius and Guarnerius bring the highest prices. A Joseph Guarnerius violin has been sold in New York for the record price of \$12,000, and a "Strad" for \$15,000. It is claimed that there have been "Strads" sold as high as \$22,000 in Europe, and that \$25,000 have been offered for great specimens of this master's work. Violins of Guarnerius and Stradivarius, which could have been bought for \$200 twenty-five or thirty years ago, now command \$8,000 and \$10,000, or even more.

The violins of the lesser makers have risen in price in the same proportion. Some authorities claim that the tone qualities of these violins are decreasing as fast as their price is advancing, but the great violinists of the world seem to think otherwise, and all who can afford it will play on nothing but the Italian masterpieces.

Cremona violins have been counterfeited by the million, and the duplication of the labels lead many people to think that they possess genuine instruments.

Answers to Violin Questions

L. S. 1.—Bass bars vary in length according to the model of the violins and the ideas of the makers. A well-known American violin maker makes his bars 1½ inches long, 7/16 of an inch deep, and ¼ of an inch thick, and these dimensions would no doubt prove a fair average. The bar, of course, tapers at each end. The bar is glued on the inner surface of the belly of the violin, running in the same direction as the strings, below the G string.

Unless you are a skilled violin maker and have had years of experience, you cannot expect to get the best results if you make and fit the bar yourself. It takes as much skill and experience to adapt a bass bar to a violin properly as it does to perform a difficult surgical operation. Expert repairers charge from \$5 to \$10 for making and adjusting a new bar, and it is well worth the money. Inferior workmen charge less. The violin has to be opened, and this requires careful work. It is impossible to go into exact details of all these processes here, nor is it possible to give exact measurements for the size and adjustment of the bar in your violin, for these vary in different violins, and this is where the skill and judgment of the repairer comes in. If you are interested in violin making and repairing you would gain much from a book on the subject, which retails for 50 cents, entitled "The Violin and How to Make it, by a Professional Player." This is furnished by The Presser, Philadelphia.

As a general rule, organizers and teachers of bands in the smaller towns get from \$3 to \$10 per month for their services. Noted bandmasters and teachers in the large cities receive more.

L. J. McG.—If the pupil takes half-hour lessons, you should, if possible, have him take two lessons per week, as is customary in all the leading music schools and conservatories. If circumstances prevent his taking only the one-half hour lesson per week, it might be a good plan to spend practically the entire time on the finger exercises, study and piece on which he has been working during the past week. When new work is assigned, do not go over it, but have him do what he can with it himself, with only the briefest directions from you as to tempo, etc. If you have marked the wood for shifting, etc., he will be able to learn a great deal of the new lesson himself, which otherwise would have taken up much of the lesson time.

S. A. H.—In the manufacture of violin bows, they are bent by heat to the proper curve. In the case of bows of the better grade, the extreme care must be taken with this part of the process.

JEWELRY FOR MUSIC LOVERS

GIFTS AT SMALL PRICES



Stirling silver, gold or silver finish... 25 cts. each set of three settlements, 75 cts. Hard enamel, Roman gold finish... 25 cts. per set. Sold only in sets

Breastpin... 25 cts. each set of three settlements, 75 cts. Hard enamel, Roman gold finish... 25 cts. per set. Sold only in sets

These Pins make an attractive, suitable and lasting present for Teachers or Pupils, and may be ordered by mail or by phone. Price on quantities upon application

Send for catalogue of other musical jewelry: Violins, Pianos, Banjos, Mandolins, etc., in miniature as pins and charms

THEODORE PRESSER, 1712 Chestnut Street, Phila.

Please mention THE ETUDE when addressing our advertisers.

ROOT VIOLINS

THE VERY BEST made in this country of construction—rich to a quality—enduring and lasting service.

—ROOT VIOLINS reach "violin perfection." We guarantee and stand back to ROOT VIOLINS. You run no risk. Ample time for trial allowed. Sold on easy payments if required. Particulars and finely illustrated catalogue sent on application.

E. T. ROOT & SONS
8 Pattern Bldg., CHICAGO
Established over fifty years

FINE VIOLIN CATALOG

To anyone in the market for a violin, we will send our beautiful catalogue. It quotes the lowest prices on all and new violins of fine tone. Send for a copy and study the subject before buying. Prices from \$1.50 to \$100.

LYON & HEALY, 35 Adams St., Chicago

CORDE DE LUXE

The Best Hot Weather VIOLIN E

USED BY LEADING ARTISTS
15c Each \$1.50 per Dozen

Catalog of fine violins sent free
MUSICIANS' SUPPLY CO.
60 Laramie Street Boston, Mass.

NEW CREMONA VIOLINS

(Select & Custom Violins)

A revelation in the art of violin building. Send for opinions from the world's greatest artists. G. L. MUIR & SONS, Gloucester, Mass.

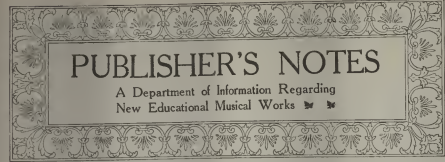
PROFESSIONAL DIRECTORY

inserted 12 times, before Fall Million Music People for \$12.00

On 352, No. 1, Easy Trio in G, 1.50
On 352, No. 2, Easy Trio in G, 1.50
On 352, No. 3, Easy Trio in G, 1.50
On 352, No. 4, Easy Trio in G, 1.50
On 352, No. 5, Easy Trio in G, 1.50
On 352, No. 6, Easy Trio in G, 1.50
On 352, No. 7, Easy Trio in G, 1.50
On 352, No. 8, Easy Trio in G, 1.50
On 352, No. 9, Easy Trio in G, 1.50
On 352, No. 10, Easy Trio in G, 1.50
On 352, No. 11, Easy Trio in G, 1.50
On 352, No. 12, Easy Trio in G, 1.50
On 352, No. 13, Easy Trio in G, 1.50
On 352, No. 14, Easy Trio in G, 1.50
On 352, No. 15, Easy Trio in G, 1.50
On 352, No. 16, Easy Trio in G, 1.50
On 352, No. 17, Easy Trio in G, 1.50
On 352, No. 18, Easy Trio in G, 1.50
On 352, No. 19, Easy Trio in G, 1.50
On 352, No. 20, Easy Trio in G, 1.50
On 352, No. 21, Easy Trio in G, 1.50
On 352, No. 22, Easy Trio in G, 1.50
On 352, No. 23, Easy Trio in G, 1.50
On 352, No. 24, Easy Trio in G, 1.50
On 352, No. 25, Easy Trio in G, 1.50
On 352, No. 26, Easy Trio in G, 1.50
On 352, No. 27, Easy Trio in G, 1.50
On 352, No. 28, Easy Trio in G, 1.50
On 352, No. 29, Easy Trio in G, 1.50
On 352, No. 30, Easy Trio in G, 1.50
On 352, No. 31, Easy Trio in G, 1.50
On 352, No. 32, Easy Trio in G, 1.50
On 352, No. 33, Easy Trio in G, 1.50
On 352, No. 34, Easy Trio in G, 1.50
On 352, No. 35, Easy Trio in G, 1.50
On 352, No. 36, Easy Trio in G, 1.50
On 352, No. 37, Easy Trio in G, 1.50
On 352, No. 38, Easy Trio in G, 1.50
On 352, No. 39, Easy Trio in G, 1.50
On 352, No. 40, Easy Trio in G, 1.50
On 352, No. 41, Easy Trio in G, 1.50
On 352, No. 42, Easy Trio in G, 1.50
On 352, No. 43, Easy Trio in G, 1.50
On 352, No. 44, Easy Trio in G, 1.50
On 352, No. 45, Easy Trio in G, 1.50
On 352, No. 46, Easy Trio in G, 1.50
On 352, No. 47, Easy Trio in G, 1.50
On 352, No. 48, Easy Trio in G, 1.50
On 352, No. 49, Easy Trio in G, 1.50
On 352, No. 50, Easy Trio in G, 1.50
On 352, No. 51, Easy Trio in G, 1.50
On 352, No. 52, Easy Trio in G, 1.50
On 352, No. 53, Easy Trio in G, 1.50
On 352, No. 54, Easy Trio in G, 1.50
On 352, No. 55, Easy Trio in G, 1.50
On 352, No. 56, Easy Trio in G, 1.50
On 352, No. 57, Easy Trio in G, 1.50
On 352, No. 58, Easy Trio in G, 1.50
On 352, No. 59, Easy Trio in G, 1.50
On 352, No. 60, Easy Trio in G, 1.50
On 352, No. 61, Easy Trio in G, 1.50
On 352, No. 62, Easy Trio in G, 1.50
On 352, No. 63, Easy Trio in G, 1.50
On 352, No. 64, Easy Trio in G, 1.50
On 352, No. 65, Easy Trio in G, 1.50
On 352, No. 66, Easy Trio in G, 1.50
On 352, No. 67, Easy Trio in G, 1.50
On 352, No. 68, Easy Trio in G, 1.50
On 352, No. 69, Easy Trio in G, 1.50
On 352, No. 70, Easy Trio in G, 1.50
On 352, No. 71, Easy Trio in G, 1.50
On 352, No. 72, Easy Trio in G, 1.50
On 352, No. 73, Easy Trio in G, 1.50
On 352, No. 74, Easy Trio in G, 1.50
On 352, No. 75, Easy Trio in G, 1.50
On 352, No. 76, Easy Trio in G, 1.50
On 352, No. 77, Easy Trio in G, 1.50
On 352, No. 78, Easy Trio in G, 1.50
On 352, No. 79, Easy Trio in G, 1.50
On 352, No. 80, Easy Trio in G, 1.50
On 352, No. 81, Easy Trio in G, 1.50
On 352, No. 82, Easy Trio in G, 1.50
On 352, No. 83, Easy Trio in G, 1.50
On 352, No. 84, Easy Trio in G, 1.50
On 352, No. 85, Easy Trio in G, 1.50
On 352, No. 86, Easy Trio in G, 1.50
On 352, No. 87, Easy Trio in G, 1.50
On 352, No. 88, Easy Trio in G, 1.50
On 352, No. 89, Easy Trio in G, 1.50
On 352, No. 90, Easy Trio in G, 1.50
On 352, No. 91, Easy Trio in G, 1.50
On 352, No. 92, Easy Trio in G, 1.50
On 352, No. 93, Easy Trio in G, 1.50
On 352, No. 94, Easy Trio in G, 1.50
On 352, No. 95, Easy Trio in G, 1.50
On 352, No. 96, Easy Trio in G, 1.50
On 352, No. 97, Easy Trio in G, 1.50
On 352, No. 98, Easy Trio in G, 1.50
On 352, No. 99, Easy Trio in G, 1.50
On 352, No. 100, Easy Trio in G, 1.50
On 352, No. 101, Easy Trio in G, 1.50
On 352, No. 102, Easy Trio in G, 1.50
On 352, No. 103, Easy Trio in G, 1.50
On 352, No. 104, Easy Trio in G, 1.50
On 352, No. 105, Easy Trio in G, 1.50
On 352, No. 106, Easy Trio in G, 1.50
On 352, No. 107, Easy Trio in G, 1.50
On 352, No. 108, Easy Trio in G, 1.50
On 352, No. 109, Easy Trio in G, 1.50
On 352, No. 110, Easy Trio in G, 1.50
On 352, No. 111, Easy Trio in G, 1.50
On 352, No. 112, Easy Trio in G, 1.50
On 352, No. 113, Easy Trio in G, 1.50
On 352, No. 114, Easy Trio in G, 1.50
On 352, No. 115, Easy Trio in G, 1.50
On 352, No. 116, Easy Trio in G, 1.50
On 352, No. 117, Easy Trio in G, 1.50
On 352, No. 118, Easy Trio in G, 1.50
On 352, No. 119, Easy Trio in G, 1.50
On 352, No. 120, Easy Trio in G, 1.50
On 352, No. 121, Easy Trio in G, 1.50
On 352, No. 122, Easy Trio in G, 1.50
On 352, No. 123, Easy Trio in G, 1.50
On 352, No. 124, Easy Trio in G, 1.50
On 352, No. 125, Easy Trio in G, 1.50
On 352, No. 126, Easy Trio in G, 1.50
On 352, No. 127, Easy Trio in G, 1.50
On 352, No. 128, Easy Trio in G, 1.50
On 352, No. 129, Easy Trio in G, 1.50
On 352, No. 130, Easy Trio in G, 1.50
On 352, No. 131, Easy Trio in G, 1.50
On 352, No. 132, Easy Trio in G, 1.50
On 352, No. 133, Easy Trio in G, 1.50
On 352, No. 134, Easy Trio in G, 1.50
On 352, No. 135, Easy Trio in G, 1.50
On 352, No. 136, Easy Trio in G, 1.50
On 352, No. 137, Easy Trio in G, 1.50
On 352, No. 138, Easy Trio in G, 1.50
On 352, No. 139, Easy Trio in G, 1.50
On 352, No. 140, Easy Trio in G, 1.50
On 352, No. 141, Easy Trio in G, 1.50
On 352, No. 142, Easy Trio in G, 1.50
On 352, No. 143, Easy Trio in G, 1.50
On 352, No. 144, Easy Trio in G, 1.50
On 352, No. 145, Easy Trio in G, 1.50
On 352, No. 146, Easy Trio in G, 1.50
On 352, No. 147, Easy Trio in G, 1.50
On 352, No. 148, Easy Trio in G, 1.50
On 352, No. 149, Easy Trio in G, 1.50
On 352, No. 150, Easy Trio in G, 1.50
On 352, No. 151, Easy Trio in G, 1.50
On 352, No. 152, Easy Trio in G, 1.50
On 352, No. 153, Easy Trio in G, 1.50
On 352, No. 154, Easy Trio in G, 1.50
On 352, No. 155, Easy Trio in G, 1.50
On 352, No. 156, Easy Trio in G, 1.50
On 352, No. 157, Easy Trio in G, 1.50
On 352, No. 158, Easy Trio in G, 1.50
On 352, No. 159, Easy Trio in G, 1.50
On 352, No. 160, Easy Trio in G, 1.50
On 352, No. 161, Easy Trio in G, 1.50
On 352, No. 162, Easy Trio in G, 1.50
On 352, No. 163, Easy Trio in G, 1.50
On 352, No. 164, Easy Trio in G, 1.50
On 352, No. 165, Easy Trio in G, 1.50
On 352, No. 166, Easy Trio in G, 1.50
On 352, No. 167, Easy Trio in G, 1.50
On 352, No. 168, Easy Trio in G, 1.50
On 352, No. 169, Easy Trio in G, 1.50
On 352, No. 170, Easy Trio in G, 1.50
On 352, No. 171, Easy Trio in G, 1.50
On 352, No. 172, Easy Trio in G, 1.50
On 352, No. 173, Easy Trio in G, 1.50
On 352, No. 174, Easy Trio in G, 1.50
On 352, No. 175, Easy Trio in G, 1.50
On 352, No. 176, Easy Trio in G, 1.50
On 352, No. 177, Easy Trio in G, 1.50
On 352, No. 178, Easy Trio in G, 1.50
On 352, No. 179, Easy Trio in G, 1.50
On 352, No. 180, Easy Trio in G, 1.50
On 352, No. 181, Easy Trio in G, 1.50
On 352, No. 182, Easy Trio in G, 1.50
On 352, No. 183, Easy Trio in G, 1.50
On 352, No. 184, Easy Trio in G, 1.50
On 352, No. 185, Easy Trio in G, 1.50
On 352, No. 186, Easy Trio in G, 1.50
On 352, No. 187, Easy Trio in G, 1.50
On 352, No. 188, Easy Trio in G, 1.50
On 352, No. 189, Easy Trio in G, 1.50
On 352, No. 190, Easy Trio in G, 1.50
On 352, No. 191, Easy Trio in G, 1.50
On 352, No. 192, Easy Trio in G, 1.50
On 352, No. 193, Easy Trio in G, 1.50
On 352, No. 194, Easy Trio in G, 1.50
On 352, No. 195, Easy Trio in G, 1.50
On 352, No. 196, Easy Trio in G, 1.50
On 352, No. 197, Easy Trio in G, 1.50
On 352, No. 198, Easy Trio in G, 1.50
On 352, No. 199, Easy Trio in G, 1.50
On 352, No. 200, Easy Trio in G, 1.50
On 352, No. 201, Easy Trio in G, 1.50
On 352, No. 202, Easy Trio in G, 1.50
On 352, No. 203, Easy Trio in G, 1.50
On 352, No. 204, Easy Trio in G, 1.50
On 352, No. 205, Easy Trio in G, 1.50
On 352, No. 206, Easy Trio in G, 1.50
On 352, No. 207, Easy Trio in G, 1.50
On 352, No. 208, Easy Trio in G, 1.50
On 352, No. 209, Easy Trio in G, 1.50
On 352, No. 210, Easy Trio in G, 1.50
On 352, No. 211, Easy Trio in G, 1.50
On 352, No. 212, Easy Trio in G, 1.50
On 352, No. 213, Easy Trio in G, 1.50
On 352, No. 214, Easy Trio in G, 1.50
On 352, No. 215, Easy Trio in G, 1.50
On 352, No. 216, Easy Trio in G, 1.50
On 352, No. 217, Easy Trio in G, 1.50
On 352, No. 218, Easy Trio in G, 1.50
On 352, No. 219, Easy Trio in G, 1.50
On 352, No. 220, Easy Trio in G, 1.50
On 352, No. 221, Easy Trio in G, 1.50
On 352, No. 222, Easy Trio in G, 1.50
On 352, No. 223, Easy Trio in G, 1.50
On 352, No. 224, Easy Trio in G, 1.50
On 352, No. 225, Easy Trio in G, 1.50
On 352, No. 226, Easy Trio in G, 1.50
On 352, No. 227, Easy Trio in G, 1.50
On 352, No. 228, Easy Trio in G, 1.50
On 352, No. 229, Easy Trio in G, 1.50
On 352, No. 230, Easy Trio in G, 1.50
On 352, No. 231, Easy Trio in G, 1.50
On 352, No. 2



61



PUBLISHER'S NOTES

Business Conditions. Prosperity more general and more stable is more widely spread over the United States than perhaps at any time before in its history. Last month was one of unbroken reports of a volume of business unprecedented in amount and of a larger output in all fields. Retail trade is breaking records week by week in many lines.

In our own case the volume of business and the increase in the number of orders received, in comparison with corresponding months of previous years, is the largest in the history of this house, showing that we have not only held our old customers, but that many new ones are opening accounts with us.

This gratifying condition must mean that our patrons appreciate the treatment received at our hands, and that we have retained their confidence and good will. We attribute this to the valuable teaching material found in our catalogue, promptness in filling orders and liberal terms. Our sole aim is not to doubt a contributing feature also, as it is being more and more used by teachers in all parts of the country to their great advantage. For the benefit of those not familiar with it we will say that by this plan teachers, wherever located, may obtain music *on sale*, subject to return of what is not used by the close of the month. The settlement is then made for the selections used or disposed of.

We will be glad to explain fully this plan to any teacher on request. We suggest to regular patrons who already have music *on sale* that they look over their supplies on hand and let us take care of their *on-sale* wants now if an additional assortment is needed.

Post Cards. The tremendous sale of our Platinotype Post Cards has led us to add constantly new cards to our already large list. During the past month we imported a new series, which we feel sure will meet with as much success as our famous Platinotype Cards.

These are "Bromide Cards," real photographs, with a rich, brown, glossy finish. We have fifty subjects, including great composers and singers; the price, 50 cents per dozen.

We now have in preparation a new catalogue containing all the fruits of the above cards, and also musical pictures, etc., which will be sent free upon application.

Plaster Plaques. These plaques have been made of the very best material. They are durable as well as ornamental. Plaques of great men are to-day a very popular ornament among cultured people. We have started with but three.

Handel, Liszt and Schubert—4½ x 6 inches in size. We send them postpaid for 50 cents each. The success of this series will decide whether we will make a larger selection of subjects.

Musical Celebrities. This work, published during the past month, is a gallery of 70 portraits, with a page biography of each. The portrait pages are printed in two colors. The book as a whole has had considerable attention paid to it from the artistic side in order to make it particularly suitable as a gift book. The portraits are the latest and the biographies, in the case of modern artists, are in a great many cases not obtainable elsewhere. This work, outside of the gift appearance and gift feature, will be found a very handy book of reference in the library or on the table of every music teacher or musical person. It will furnish dates for programmes; it will furnish condensed data with regard to the life of the author of the piece that is being taught. For another month we will continue the special cash price of 25 cents, postpaid, or three for a one-dollar bill.

Etude Binders. As usual this season of the year we draw to the attention of our subscribers the use and value of enclosing the twelve issues of THE ETUDE in a permanent binder. We have such an article made in stiff covers, covered with green cloth, and containing twelve issues. The price is \$1.00 each.

New Gradus. This important new work, which by Isidor Philipp, we had the pleasure of announcing in our last month, is continued on special offer during the present month. In this work, which will be published in separate volumes, each volume will be devoted to one particular department of technical mastery. These departments are classified as follows: Right-hand Technique, Left-hand Technique, Hands Together, Arpeggios, Double Notes, Octaves, Broken Octaves and Chords, The Trill, Various Difficulties. The student finishing one of these volumes should have attained a high degree of proficiency in the special department of technique to which the volume is devoted.

Isidor Philipp has prepared these volumes with extreme care, bringing to bear upon them all the fruits of his ripe experience as a teacher and player. The various studies from the works of classic and modern masters have been selected after a diligent survey of the entire educational literature of the pianoforte. The great advantage to be gained from working steadily at one particular difficulty until it is overcome cannot be gained. The use of this work will enable the student to strengthen up any necessary department.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication. Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies. It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lush, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue.

Very Easy Pieces, a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

Easy Pieces. By H. Engelmann. By the unprecedented success of the last volume by Mr. Engelmann which we issued some idea may be formed of what to expect in this new volume. Mr. Engelmann's work is so well known to the readers of THE ETUDE that comment is not necessary at this time. It is perhaps one of the most interesting and happy in the easier grades. He takes himself seriously in writing these easy pieces. No teacher who is ordering a copy of this work. It is always useful for the average pupil. Let us have your order this month, as next month it will be placed in the printer's hands and will be issued during the next month.

Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lush, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue.

Very Easy Pieces, a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication. Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Young Folks' Standard History of Music. It was the intention of the publisher to have this work ready to be mailed before the Christmas holidays, but so much attention has been paid to the matter of illustrating the book in a manner highly attractive to young folk that it was not possible to have it ready then. An excellent idea of the way in which the author of this necessary little book, Mr. James Francis Cooke, Editor of THE ETUDE, has presented the story of musical history in terms of great simplicity, directness and popular interest may be gained by reading the chapters published in the present issue. The book is now in the printer's hands and will be issued during the next month.

Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lush, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue.

Very Easy Pieces, a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication. Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Young Folks' Standard History of Music. It was the intention of the publisher to have this work ready to be mailed before the Christmas holidays, but so much attention has been paid to the matter of illustrating the book in a manner highly attractive to young folk that it was not possible to have it ready then. An excellent idea of the way in which the author of this necessary little book, Mr. James Francis Cooke, Editor of THE ETUDE, has presented the story of musical history in terms of great simplicity, directness and popular interest may be gained by reading the chapters published in the present issue. The book is now in the printer's hands and will be issued during the next month.

Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lush, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue.

Very Easy Pieces, a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication. Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Young Folks' Standard History of Music. It was the intention of the publisher to have this work ready to be mailed before the Christmas holidays, but so much attention has been paid to the matter of illustrating the book in a manner highly attractive to young folk that it was not possible to have it ready then. An excellent idea of the way in which the author of this necessary little book, Mr. James Francis Cooke, Editor of THE ETUDE, has presented the story of musical history in terms of great simplicity, directness and popular interest may be gained by reading the chapters published in the present issue. The book is now in the printer's hands and will be issued during the next month.

Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lush, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue.

Very Easy Pieces, a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication. Our special advance price is 20 cents, postpaid.

25 Easy and Progressive Studies. Op. 44. By A. Biehl. This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies.

It is a book of 25 studies, each of 130 measures. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It is the price of 25 cents, postpaid, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present edition. We are quite well along toward completion and we would advise all who desire a copy at this price to order this month.

Major-Minor Game (Musical Casino). This new musical game, invented by Carl W. Grimm, is played by two or more persons on a pack of 32 cards. The face of each card has at the top the letter name of a tone (names of naturally sharpened and flattened notes being used). Below the tone name is shown to what major or minor chords the tone may belong. The game is played in a manner similar to the well-known game of casino, and consists of "matching," "pairing" (by means of major and minor chords), "chording" (building chords). It is a very interesting and lively game and will serve to familiarize one with the intervals and chords of the scale.

Mr. Grimm is already the inventor of several successful games, and we consider this one of his very best. The special offer price for this game, which will be gotten out in handsome and attractive style, will be 20 cents, postpaid, if cash accompanies the order.

Student's Manual. This is the last of Big Sight Singing, month in which by Geo. Whelpton, this sight-singing book will appear on special offer. The book is about ready for distribution at this writing and will be positively withdrawn with the next issue. The features of this book have been explained in some of the past issues of THE ETUDE. It is a work that stands between a voice-culture method and a public-school book for sight singing. There are a great many institutions and private classes that desire something of this kind that will answer the purpose to a certain extent of a voice-training book and at the same time contain all the necessary features of a sight-singing book. Private schools and colleges should be interested in a book of this kind. The book is of a convenient size for handling.

Our special offer price on the book is 20 cents, postpaid.

Musical Novelties. In addition to the cuff pins, stick pins, breast pins and cuff buttons which we have been advertising at this season of the year for several years, we desire to draw particular attention to a new series, a line of musical instruments made in breast pins, pendants for watch chains or necklaces. This is our first experience with these miniature instruments, and we can say that we have been most pleased with their appearance.

The Lyre, as a pendant or charm, sells for 38 cents; the Harp, as a pendant or charm, 38 cents; the Violin, as a pendant or breast pin, \$1.88; the Banjo, as a pendant or breast pin, 75 cents; the Mandolin, as pendant or breast pin, 75 cents; the Mandolin without real strings, the strings being stamped in the metal, 38 cents; the Drum, as a pendant or charm, 75 cents; the Cornet, as a charm or pendant, \$1.50; the Tambourine, as a charm or pendant, 38 cents. We can recommend every one of these.

The first-mentioned novelties will be found thoroughly explained in a large advertisement on another page of this issue.

Wanted: Tenors

Three or four young men may earn a musical education for the summer in the Middle West. Write for information to the conductor's care, experience, etc.

WILLIAM HARPER, Appleton, Wis.
Lawrence Conservatory of Music.
Please mention THE ETUDE when addressing our advertisers.

FREE TO VIOLINISTS. A copy of my publication "The Violin of a Master," Send your name to-day. Wm. G. Gluck, Taunus, Iowa.

A COMPETENT TEACHER WANTED in every city and town to introduce the standard method of Music. Student—Piano, Piano-forte, and Choral Class Work. References, etc., required. Address "Headquarters," 1000 Broadway, New York.

THE TRINITY MUSIC STAND (2 in 1)—stand, case, table. The best and only one of its kind. Write for circular. Address: Howes Music Co., 1000 Broadway, New York.

THE PAISIAN HAND EXPANDER, an aid to players with small or stiff hands. (No dollar postpaid.) Essex Publishing Co., 853 Broadway, New York.

SEND FOR (FREE) "How to Make Technical Proficiency." The Secret of the Artist and other new ideas for teachers. See Shepard System Advertisement.

STANLEY T. REIFF, 208 Fuller Bldg., Philadelphia. Correspondence lessons in Harmony and Counterpoint. Mailing address, Narberth, Pa.

IVERS AND POND Pianos. Superlative quality. Sent on approval if not sold. The lowest price for the best. The piano returned at our expense for full refund. The piano will appear in the first issue of the catalogue and full particulars. Ivers & Pond Piano Co., 141 Boylston street, Boston, Mass.

ELEMENTARY TECHNIC by Johann M. Blase, Mus. Doc., is the most useful and interesting. Price, 75 cents. Send 15 two-cent stamps for price copy. The Vanguard Publisher, Washington, Pa. N. B.—Your piano pupils are in the hands of just such a work!

DON'T BUY NEW SHOES until you read through "Proper Care of the Feet," price postpaid, 25c. Doctor Stearns, Unadilla, New York.

REV. FREDERIC CAMPBELL, B.S., Organist, Choir Master; also Music Lectures. 300 First Place, Brooklyn, N. Y.

WANTED: a copy of Ande's "Art of Organ Building," 50c. 30 Riley avenue, Indianapolis, Ind.

PIANISTS: Play "The Poetess," brilliant new composition, 25c. Toney Piano School, Dover, New Hampshire.

WANTED: Position of Church Organist and Chorister, or Teacher of Music. Three years experience. Write to Mr. J. M. Bernice B. Barry, Mus. B., Weatherly, Pa.

"WHEN THE SUPRACRETE GROWS WHISKERS LIKE A MAN." The song of the day. To a melody that everybody knows. From the fragments that are to be sent postpaid for one dollar. Address, Prof. J. A. Lyons, Neuvins, Cuba.

MUSIC LOVERS PILGRIMAGE TO EUROPE. Summer, 1910. Superb opportunity. June until July 14. Roberts street, Boston, Mass.

CHURCH ORGAN PEDAL attachments to all organs. Write to Walter Bloor, L. H. Knoll, Chicago, N. Y.

Wanted: Orchestra Players

Young ladies who play cornet, flute, clarinet and other instruments. Write for information to the conductor's care, experience, etc.

H. J. PEARCE, Gainesville, Va.

KINDERGARTEN MUSIC MATERIAL

Send for new catalogue

D. Batchelor & Sons

454 W. Briarhurst St. Philadelphia, Pa.

MANDOLIN

RANDOLPH AND GUITAR MUSIC. A 48-Page Catalogue. Price 25c. Send 10c. in stamps for catalogue. Write for information to the conductor's care, experience, etc.

WALTER A. MOORE, Publisher, 101 Tremont St., Boston

Wanted: Tenors

Three or four young men may earn a musical education for the summer in the Middle West. Write for information to the conductor's care, experience, etc.

WILLIAM HARPER, Appleton, Wis.
Lawrence Conservatory of Music.
Please mention THE ETUDE when addressing our advertisers.

Pianos, *Catalog on request.*
HARRISON AVENUE, BOSTON

*This is an Estey Suggestion;
it won't lead you
astray*

Think Right ^{about} a piano

When you think right about a piano, you will set musical quality above every other consideration.

The endorsement of high-priced musicians adds nothing to the value of a piano. We buy only the materials and the skill to make an equal or better grade piano and save you the price of the musician.

Spend a penny for a postal and write for "The Pocket Estey." Take five minutes' time and read it. It is a guide to right thinking about pianos generally—with a few pertinent facts about Estey Pianos. It isn't a struggle with superlatives. The Estey is a piano as good as the best and is sold at a fair price. Address, Dept. I, and say: "Please send me 'The Pocket Estey.'"



Estey Piano Company
New York City

Sixty years of honor
in musical instrument
making.

Think Right ^{about} an Estey

Important to All Pianists and Students

NEW

"GRADUS AD PARNASSUM"

By ISIDOR PHILIPP

¶ In this unique work each separate department of technic is considered by itself, all the studies bearing upon any particular technical point being classified together and arranged in logical and progressive order. Proceeding in this manner each subject is treated exhaustively in a separate part. The main points thus covered are:

Left Hand Technic	Arpeggios	Broken Octaves and Chords
Right Hand Technic	Double Notes	The Trill
Hands Together	Octaves	Various Difficulties

¶ The entire literature of educational piano music has been ransacked in order to select the best possible studies adapted to each of the above classifications. A student completing any one of these will have fought that particular subject to a finish and have imbibed the ripest and best ideas on the subject.

¶ Monsieur I. Philipp, leading Professor of Pianoforte in the Paris Conservatory, is admirably equipped by knowledge, experience and natural talent for the compilation and preparation of a work of this type. He has engaged in the task with devotion and enthusiasm.

¶ Each classification will be published as a separate Part.

ADVANCE OF PUBLICATION OFFER

We will send the first Part, when published, for only 20 cents, postpaid, to anyone sending us this amount. An exceptional opportunity.

THEO. PRESSER 112 CHESTNUT STREET, PHILADELPHIA

The Finest Quality **BAKER'S** Breakfast Cocoa



Registered U. S. Pat. Office

A new and handsomely illustrated recipe book containing chocolate and cocoa recipes by Miss Parloa, and luscious new recipes for home-made candies by Mrs. Janet McKenzie Hill, will be sent free by mail to any address.

WALTER BAKER & CO. Ltd.
Established 1780 DORCHESTER, MASS.

A product of a perfect process, the result of years of painstaking and conscientious effort to produce

A perfect food beverage

It is of absolute purity, delicious flavor, and possesses all the strength that a pure, unadulterated cocoa can have.

52 Highest Awards in Europe and America

IVERS & POND PIANOS

Superlative Quality.

Viewed from an artistic or a mechanical standpoint, piano-building has never reached a higher standard than in the latest models of Ivers & Pond Pianos. We want seekers for the best in piano-forte construction to know how superlatively fine both musically and mechanically Ivers & Pond Pianos are, and we invite critical tests of tonal effects with the few other pianos in the first class, when the superiority of Ivers & Pond Pianos will be apparent. They stand in tune twice as long as the average piano.



New Model, Style 603.

Embodying the latest improvements in the best work in modern pianos.

Of Interest to Music Teachers.

Where no dealer sells Ivers & Pond Pianos, we furnish them to the profession for their own or their pupils' use at special prices, and on convenient terms of payment. We ship on approval and guarantee satisfaction or piano returns at our expense for bulk is that railway freights. Catalogue and a personal letter with valuable information sent free upon request. Write us to-day.

IVERS & POND PIANO COMPANY
141 Boylston Street, Boston, Mass.

VOSE PIANOS

VOSE & SONS PIANO CO., Boston, Mass.

have been established 60 YEARS. By our system of exchange, every family in moderate circumstances can own a Vose piano home free of expense. Write for Catalogue D and explanation.

(Insured)